13 AUGUST 1966 **2s 6d**

london life

Annigoni picks his most beautiful Londoner

WHAT'S ON — A SPECIAL PULL-OUT GUIDE FOR VISITORS

In the chair, the Honourable John Gilbey. In attendance, his men. In the bottles, his gin.

'I make d....d sure my gin is the same from Tobago to Timbuktu'

The Honourable John Gilbey, April 12, 1966

THE HONOURABLE JOHN GILBEY is not a kindly Englishman. He tyrannises workers in 78 countries (wherever his gin is sold), dropping in unawares to sample the spirit that bears his name.

He sips it with ice and tonic in the sweaty tropics, dashes it down neat in the arctic (with a chew of pemmican), mixes it with vermouth in Vermont—with bitters in Brazil. Wherever the sun sets he makes sure his gin is the same; the same secret, balanced blend of Juniper, Angelica, and Coriander, with dozens of subtle herbs and aromatics that give Gilbey's its distinctive taste. The London taste; dry yet exhilarating, sharp but subtle.

Anywhere you go in the world you can order his gin with confidence. He's been there to test it before you.

Gilbey's London Dry Gin
—the taste of the town

LONDON LIFE

Editor Ian Howard. **Pictures Executive** Jeremy Banks. **Copy Editor** Colin Bell. **Art Editor** Tony Page. **Production Editor** Patrick Brangwyn

INCORPORATING THE TATLER

We may, theoretically, be in the middle of London's hottest month, when the town is supposed to be deserted and anyone who is anyone is about to rush – or has already rushed – off to Scotland or to Yorkshire to shoot grouse (there's an examination of this little phenomenon on page 18). But London's life is still highly active. Oddly, this is one of the most important weeks for the cinema for a long time. At least four major films open on Thursday. There's *Bid Deal at Dodge City* with Henry Fonda and Joanne Woodward at the Warner in Leicester Square; there's *Cast a Giant Shadow* at the London Pavilion, with practically all of Hollywood in it – including Yul Brynner and Frank Sinatra.

Olivier's *Hamlet* (Jean Simmonds, Eileen Herlie, Norman Woolland, among them) is at Academy Two, and at the Odeon, Leicester Square, Alfred Hitchcock's latest essay in horror, *Torn Curtain*. For a sneak preview look at the colour pictures on page 28.

Jazz and poetry

Charles Groves conducts the London Philharmonic Orchestra in an open-air concert at Holland Park on Sunday; the Greater London Council tennis championship finals are at Queen's Club on Saturday; at the Open Air Theatre, Regent's Park, a programme of jazz and poetry – participants include Patrick Wymark and Eileen Atkins reciting, and Annie Ross and Johnny Dankworth providing the music.

Musical opens

In the theatre, *Henry V* is revived at Stratford-upon-Avon, the long-awaited *Jorrocks* musical opens at Wimbledon, and Michael and Dulcie Denison having left the cast of *An Ideal Husband* (which reopens at the Piccadilly Theatre on Saturday) turn up in a revival of *On Approval* at Guildford.

On Wednesday an exhibition – called "1666 and Other London Fires" – opens at the Guildhall Art Gallery. It will consist of prints, paintings, documents and engravings relating to the Great Fire of London and other serious outbreaks up to the time of the Blitz.

WHAT'S IN LONDON LIFE

Pietro Annigoni's beautiful Londoner, pictured on the cover is, unlike most of his subjects, an unknown. Could it happen to you if your face interested him? See page 8

Frank Sinatra is in London with his bride Mia (whose continuing story has taken her well away from Peyton Place), and London Life has got the first pictures. See page 12

Kim Fowley, an American, is causing a sensation in London with his introduction of the cult of "freaking out" . . . which is dancing just how you feel. See page 20

Diana Rigg and Patrick Macnee . . . Taped by Cardin	5
Shoplifting Is on the Increase . . . The Facts	6
Who's Arriving . . . Interesting People Newly in London	7
Annigoni . . . Might He Spot Your Face in the Crowd?	8
David Wynne-Morgan . . . Farewell to John French	10
Sinatra and Mia in London . . . Exclusive Pictures	12
Grouse . . . How They're Shot and When They're Eaten	18
What Are These Party People Looking At?	19
Kim Fowley . . . A New Dance Hits London	20
Excitements of a Cruise to the Greek Isles	22
What People Wear In Bed . . . Fur Coats to Football Shirts	24
Trisha Locke . . . An English Girl in Rome	26
Emma Crewe and the Face of 1966	27
Alfred Hitchcock . . . Ballet and Murder, in Colour	28
What to Wear When Baby's on the Way	30
Sarah Drummond . . . Long Hair is Coming Back	31
What People Are Wearing . . . Tastes in Fashion	32
Mrs Anne Knight and Her Wardrobe	33
The New Young Designers . . . In Textiles	34
Bryan Forbes . . . The Phone Call That Started a Film	36
Spotlight on Property . . . In the Thames Valley	37
Haute Cuisine . . . Learning to Do-it-Yourself	38
Brides of the Week . . . In and Around London	39

Theatre . . . . . **Page 40**
Films . . . . . **Page 42**
Galleries . . . . . **Page 44**
Music . . . . . **Page 45**
Good Eating . . . . **Page 46**
Good Drinking . . **Page 47**
Night Out . . . . . **Page 48**
Day Out . . . . . **Page 51**

morning

noon

&night

SPECIALITY HOUSES

Just right any time!

EGG, BACON AND MINI-STEAK HOUSES offer a great variety of Specialities Sirloin Steaks, Mixed Grills. Omelettes, Chicken. Ravioli and many more appetizing dishes at a cost you can afford. Mini-steak Houses are licensed too. Mini-steak Houses are in London and the Provinces including Bedford, Brighton, Bournemouth, Manchester, Southampton and Torquay.

WIMPY HOUSES for quick, friendly service in delightful surroundings. Exciting Specialities, Soups, Salad platters, Ice Cream and Beverages—all at modest prices. There are many Wimpy Houses all over London. Also at Brighton, Cambridge, Canterbury, Esher, Kingston, Richmond, Staines, Sutton, Winchester and Windsor.

DOLPHIN SQUARE RESTAURANT. Completely redesigned and open daily from 7.30 a.m.—midnight · Squash courts and beautifully heated swimming pool open to everybody.

THE WHITE HART. A Charrington's House in Giltspur Street, EC1. Empire Specialities for lunch or dinner.

EMPIRE CATERING

EMPIRE CATERING CO LTD
JAMES HOUSE · JAMES ST · LONDON W1

INSIDE LONDON LIFE

Marianne Faithful is planning a holiday on the I'le d'Hyere, a sun-drenched island in the South of France famous for its nudists – but Marianne is keeping her swimsuit on. **Lionel Bart** is staging two new musicals, but details are secret. "It would be a bit naughty if I talked about them," he says. "I haven't picked the producer or venue yet." **Geoffrey Everitt** of Radio Luxembourg is already counting extra listeners in his sleep now that pop pirates seem on their way out. **Roland Oliver,** Professor of African History at London University, has been awarded the 1966 Haile Selassie Award for African research. **Roy Round,** photographer, and his ballerina wife **Georgina Parkinson,** holidayed with **Rudolf Nureyev** at his Monte Carlo villa. **Peter Ustinov** reports to **Walt Disney** to start work on two new films after his yachting holiday in the Mediterranean. **Vasco Lazzolo** is painting a life-size portrait of boxer **Billy Walker** to hang in a new dance hall called The Upper Cut.

The Royal Ballet, it is said, is to drop its recently acquired Stravinsky / Cranko ballet *Card Game* from its repertory. In the ballet there is a leg-pull where the Joker (either Christopher Gable or Anthony Dowell) wears a tutu and pokes fun at the "grand ballerina" manner. Apparently the management at Covent Garden feel that this kind of behaviour is not befitting of a world-famous opera house.

Skindles, the Maidenhead hotel, is undergoing major alterations. Among the changes – a casino, a new bar and a redecorated and refitted restaurant. In order to attract Londoners down for a night's gaming with no fear of the breathalyser, the management also plans to run a regular coach service between the centre of town and the hotel.

Charles Hatcher, poet, scientist, writer, engineer, designer and now film-maker ("the only person you can compare me with is Balzac"), is back from New York to finish editing his movie *Isabella.* The film, set in the 21st century, is, says Hatcher, the first serious science-fiction picture. It is an attack on psychiatry, and psychiatrists are to be invited to a special preview. The music, by the Stan Tracy quartet – who play "21st-century jazz" – should brighten up the evening.

Sutton Public Libraries report that one of their longer waiting lists is for G Brighting's insufficiently publicised gem, History of Carshalton.

BBC TV are filming location material at the moment for a new 13-programme thriller series based on the dark doings of the Mafia. Called *Vendetta,* the series stars Italian actor Stelio Candelli and has been written by Brian Degas.

Sidney Brent, who owns the men's shop Take 6 in Wardour Street, is planning to open three more shops, all in the West End, called Take 6+1, Take 6+2 and

Take 6+3, within 12 months. Currently on holiday in Venice, he is working on his autumn collection, which will be presented at the end of September and is expected to be a continuation of the Jubilee Line or Regency Line which he introduced last May. Sidney, who is 40 years old, began by selling men's clothes on a stall in Romford market.

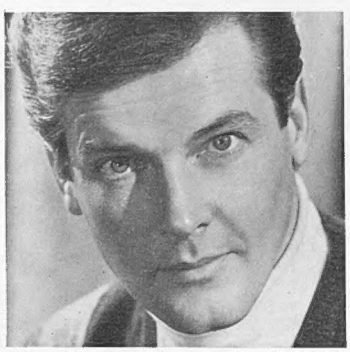
London is to lose one of its best-known nicks: the Home Office are planning to abandon Holloway Prison and move its inmates to an extension of Hill Hall open prison at Theydon Garnon, Essex. A large new building will go up next to the historic mansion itself. At the moment the site is ringed with large notices: "Trespassers Will Be Prosecuted." And if found guilty, allowed to stay?

The travel allowance squeeze has put an end, at least for the next year, to the Red China holiday business. Five London agencies offering all-in trips from £350 to about £750 have decided that next month's departures Peking-wards will be the last until the £50 allowance is raised. This year, about 400 British tourists will have been to China.

Sir Robert Matthew has been appointed consultative architect for the new £900,000 Czech Embassy in Kensington Palace Gardens. The building has been designed by Jan Saramek, the Czech architect responsible for his country's embassies in Peking and Sofia, and Sir Robert will put the job out to tender next month. Work is scheduled to begin later in the autumn, and when it is completed the Czechs will hand back their present building, also in Millionaires' Row, to the owners – the Crown Estate.

Old Moore's Almanack, 1967, has some nasty news tucked away for next April: the Budget, it warns, will bring increased taxation on petrol, tobacco, beer and spirits, with a possible rise in income tax as well. On the credit side, it tips the top weight for the City and Suburban at Epsom.

Roger Moore, better known perhaps after four years as The Saint, is halfway through filming the latest batch of 26 episodes. Shooting is not scheduled to finish until next February, but Moore is being allowed a bare



two weeks holiday in September. Part of the time he will have to spend dashing north to Leeds, the headquarters of his fan club, which handles the 2,000 letters a week addressed to Moore, The Saint, Le Saint, Il Santo, El Santo – the GPO have long grown used to redirecting mail from every country where the series has been seen.

The French Hospital at 172 Shaftesbury Avenue is to close down, and has received permission from the Charity Commissioners to sell its highly valuable site – stretching from Shaftesbury Avenue to Monmouth Street.

"Eh?" Henry Livings' comedy presented two years ago at the Aldwych Theatre, is to be filmed. In the interests of greater productivity, the film will be called "Work is a Four Letter Word."

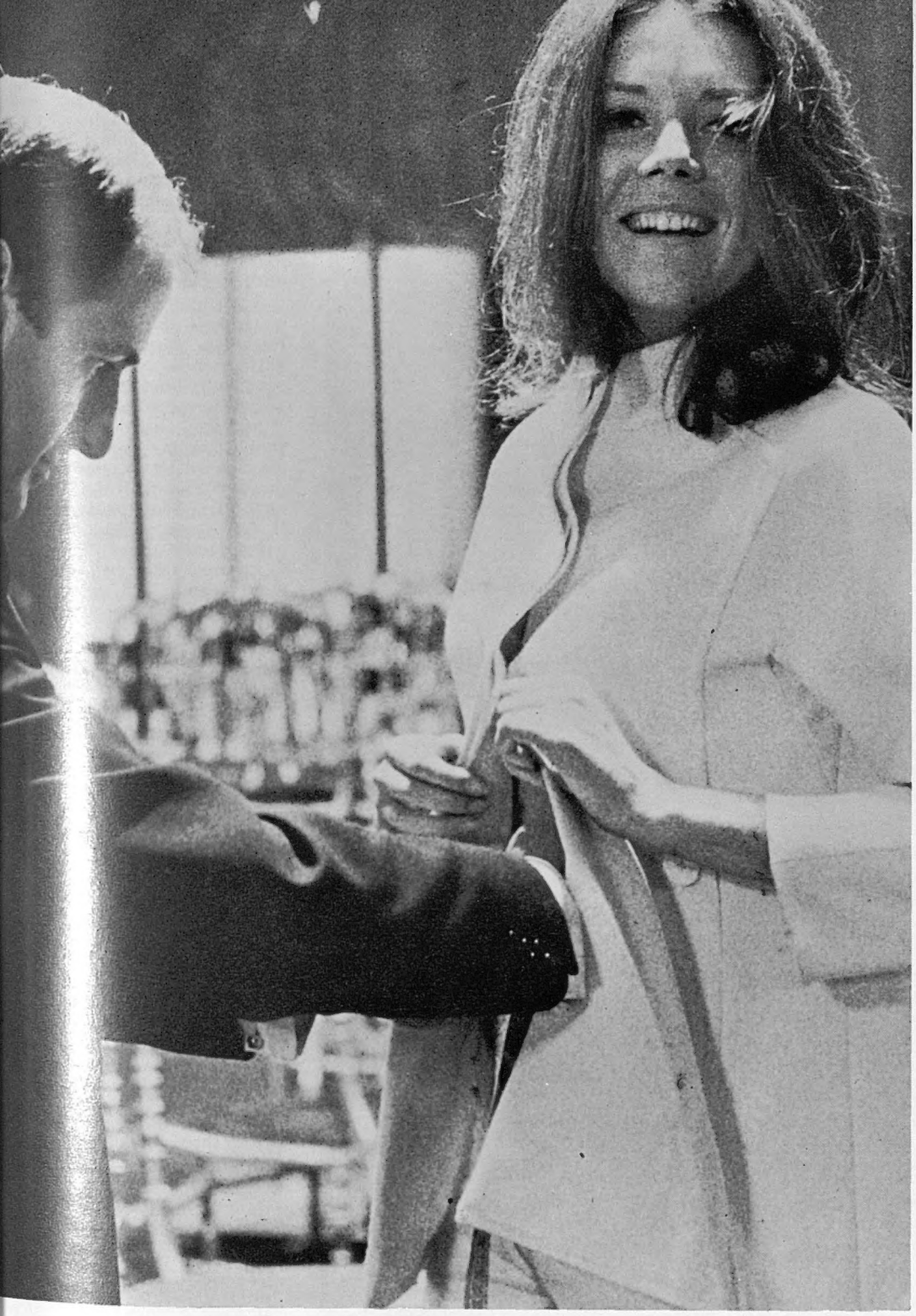
Elizabeth Monkhouse, her husband Bob Monkhouse and their three children Abigail, Simon and Gary, may soon be moving to California for about three years, where Bob will be working. "I

would much rather go and live for a time in Ireland," says Elizabeth. They have just returned from a holiday in Ireland, the first time Elizabeth has been back to her homeland for 17 years. Back in London, Bob is showing his friends more of the 700 films he has bought, including *Dr Strangelove* and Buster Keaton, and 26 "mad movies" which he has made and are now being shown in 14 countries.

Jim Spencer, a frequent exhibitor at London's less formal art exhibitions, has just sold an entire year's output, 50 paintings, as a result of the Hampstead Open Air Exhibition. Spencer's work was seen there by Marshal Walker, estates manager of Grand Metropolitan Hotels, who liked what he saw and ended up buying 50 Spencers for display in the various hotels of the Grand Metropolitan chain. Spencer, who used to live in Hampstead but moved to Edgware because, he says, he was "priced out," hopes the sale will help him move back.

According to the publicity, Dino de Laurentiis' epic movie The Bible *features Peter O'Toole as the Three Angels. Trick photography?*

Few clubs have received more Press publicity than the large new Bunny-hutch in Park Lane. However, even hardened playbroads were surprised last week when a reportorial team from the *Times Educational Supplement* **descended on them. Raymond's Revuebar is standing by for the Lit. Supp. any day now.**



ONE MAN HAS GOT THE AVENGERS TAPED

Before *The Avengers* can spring once more across the screens, their reputation as television's supreme trend-setters must be assured. This year, Pierre Cardin has designed wardrobes for both Mrs Peel and Steed. For Diana Rigg and Patrick Macnee, the process has involved a little loss of dignity – for there is no privacy allowed to stars of their importance, however personal the measurement.

A shop assistant with her attention distracted, a large supply of nerve, a skilful sleight of hand . . . this is how shoplifters get away with the goods.

GANG MENACE IN LONDON SHOPLIFTING

ANGELA INCE reports on a disturbing new feature of the growing wave of shoplifting in London's stores

THREE men walked into the fur department of a large West End store. They were wearing white coats and carrying large white wrappers. "You've asked for some coats to be delivered to cold storage," their spokesman said briskly. "Sign here, please." Somebody signed. Somebody handed over six mink coats. And that was the last anybody saw of them.

This was an example of one of the more sophisticated forms of shoplifting, a criminal activity which is rapidly reaching the dimensions of a national sickness. In the years 1935 to 1939 there was an average of 15,957 cases known to the police of larceny from shops and stores in England and Wales. In the years 1950 to 1954 the average reached just over 23,000; last year there were 66,427 cases.

But these are known cases only. It is impossible to estimate the complete figure, since so many people don't get found out, and so many stores don't prosecute as a matter of policy. They don't like the publicity, and they consider that their name in the press, connected with a shoplifting charge, will simply give ideas to other potential shoplifters.

Everybody's doing it, you might think, when you listen to experts on the subject. According to security officers, floor detectives, JPs, boutique owners and buyers in department stores, shoplifting is becoming a thriving and well-thought-out industry . . . that middle-aged woman with kleptomaniac tendencies or nothing better to do, that woman who most people think of as the "Average Shoplifter" is said to be largely a myth.

Not impulsive

"All that tripe about women at a difficult time of life," said one West End buyer bitterly, "is a lot of nonsense. Very few shoplifters we come across have simply made a sudden, impulsive snatch. Nearly always, when you catch a shoplifter, you'll find she has 20 to 30 one-pound notes in her bag. They're there so that she can say 'Oh, but I meant to pay for it – look, here's the money.'"

Shoplifters start young. Recently a police superintendent told a juvenile court that, among some teenagers, shoplifting was "considered the thing to do." One girl, in court among 18 aged from 13 to 16, was alleged to have told the police, "I knew there was a craze for screwing things. I thought they would say I was chicken if I didn't do it."

The experience of the Chairman of a big London juvenile court bears this out. "Most cases of shoplifting in our court," she says, "concern girls of 15 to 16, though we do occasionally have younger ones. Almost invariably they are children of good homes – the parents are horrified when they discover what's been going on. And so, nearly always, are the children themselves when they are caught.

"They think of it as a game when they're doing it, but when they come to court they are appalled by a sense of guilt. They steal things that teenagers think of as necessities – blouses, skirts, jewellery and jeans: there is a sort of lust for clothing. The excuse is invariably the same. They were overcome by a sudden temptation, and anyway 'everybody says it's easy.'"

Children caught young like this are not likely to repeat the offence. "Nearly always these are once-only offenders – the shock and shame and humiliation are too much for them to risk doing it again. But one must remember that there are children who aren't caught, who go on shoplifting successfully and become more skilful. The moral effect of continually 'getting away with it' must obviously be a harmful one."

Women offenders

Shoplifting methods vary from the simple "pick it up and put it in your pocket" technique, to a more sophisticated routine involving as many as 10 people "shopping" in the department at once. Where individual shoplifting is concerned, women are more likely to be the offenders, simply because it is easier for them. They carry large shopping bags, wear loose, bulky coats with wide sleeves, and can hang about the department for ages pretending to "make up their minds."

A shoplifter at work will drop a raincoat over an object while considering something else, and pick up raincoat and object when she leaves. Or she will ask to examine two objects, and while the assistant is searching for something else she has asked for, will drop one of them into her bag, or into a "poacher's pocket" inside her coat. Another form of shoplifting is to take the price ticket off a cheap item, attach it to an expensive one, go up to a harassed and busy assistant, and blandly pay the cheaper price.

Sometimes shoplifters work in pairs. One girl will take a job in a shop or store. Her partner will come in and buy (and pay for) one item, but will walk out with three others in her bag. On the increase is shoplifting by gangs, involving a carefully planned and rehearsed routine (and they're not only home-bred gangs – it has been suggested that gangs come over from the Continent to "hi" London stores, and last year there were rumours of an Australian gang doing the rounds).

Waiting car

Some of the gang will distract attention by acting as "difficult" customers, or by simply knocking something over at the other end of the department; some will keep an eye out, one will have a car waiting outside, and one will do the actual snatch.

What precautions do shops and stores take against shoplifting? "Occasionally we are anonymously warned that one of our departments is going to get done," said a security officer. "But it's difficult to know whether this is a genuine tip or an effort to concentrate our watchfulness at the other end of the store. We go on the theory that prevention is better than cure. We let it be known that we are always on the watch, and our assistants are told to keep an eye on likely suspects. Many a potential shoplifter has changed her mind when someone came up and said 'Can I help you?' just before the crucial moment."

The figures show that shoplifting, like most crime, is on the increase. Why? "As far as children are concerned," said a Justice of the Peace, "they absorb their family's standards, and standards generally have gone down. How many motorists, for instance, can swear they have never cheated over parking?" Few, if any, I would imagine.

So it seems that as long as we continue to think of cheating as amusing and acceptable, the odds are that "money no object" shopping will continue to thrive.

ARRIVAL PLATFORM

By Rodney Burbeck

Ambassador in bother

Sir George Clutton came home after 20 years abroad with the diplomatic service. I met him in a chintzy Chelsea cottage in a little village-type street off the Kings Road – very different from the magnificent modern Embassy in Warsaw that he has just vacated. He said he was feeling rather cold as he had only one very lightweight suit, having left a heatwave in Poland for wind and rain-swept London. All his other luggage was impounded at London Airport.

"Somebody forgot to send the keys and the customs won't let me take the luggage until I have proved there is no contraband or something," he told me. After six years as Ambassador to an Iron Curtain country, one might expect a certain nervousness of disposition, but Sir George remains the epitome of a relaxed English gentleman.

Even the discovery of microphones in his newly built Embassy failed to upset him. "I can't tell you very much about it – secret, you know, but it was nothing like James Bond I can assure you."

Don't call him Mister

A man called Smith has arrived from Edinburgh. One of several, no doubt, but this one is different because he is called just plain Smith. He was christened Stuart but in the pop world it is necessary to change your name and he decided that the most painless way was to drop the Stuart.

Smith, 19, was studying civil engineering when Polydor's talent spotters found him singing in an Edinburgh club.

Smith says that his whole life has revolved around music ever since he won second place at an Ideal Home Exhibition talent competition when he was 13. He was a reluctant student of civil engineering so when the recording company flew him and his parents to London to meet the managing director, marketing manager, management organisation and a team of publicists, he was easily persuaded to turn professional. Now the managing director etc are hoping that Smith is going to live up to their expectations. He is on pretty safe ground with his first record – proved standards *La Mer* and *Stormy Weather*.

Miss Greco, the BBC, and me

The voice on the phone from the Savoy suite was uncompromisingly French. "Hello, Miss Greco," I said. "I am not Miss Greco," said the voice, and it was replaced a moment later by almost faultless English which belonged to the oh-so-French Juliette Greco. She came to record a television programme and arranged to see me at the studio.

But the BBC had different ideas. "Miss Greco won't be able to see you," I was informed. "She will be too busy. She won't be finished until 11 pm." I said that in that case could they tell me something about the programme. "Oh, it's Continental Cabaret . . . no International Cabaret . . . that BBC2 programme you know."

Back at the Savoy Miss Greco said: "What nonsense! Anyway I like London. I like everything about London and I'll be back – soon, I hope." I hope so, too, Miss Greco. Maybe next time the BBC won't come between us.

Female Sammy Davis jun.

A white envelope marked in red letters: "Warning! Contents explosive!" was pressed into my hand when I met Damita Jo, just in from New York. The envelope contained Damita's publicity material and her explosiveness was proved later when Lisa Shane protested at her engagement by the Pigalle.

It was not Damita's fault, but Lisa was upset because the American singer had been engaged to precede her act at the Pigalle. Quite a welcome for Damita's first visit to this country. She was expecting a much quieter welcome, for as yet she is little known as a singer over here. But in America she is one of the highest paid nightclub singers and according to her publicity man has been dubbed a female Sammy Davis jun.

Her husband and personal manager Biddy Wood said he hoped she would soon become as well known here as in other places. She seems to have made a good start.

ANNIGONI AND EVERY WOMAN'S DREAM OF GLORY

Is it so absurd that one of the world's great painters might pick you out of the crowd as a subject for a picture? ANGELA INCE attempts to answer this intriguing question in her report on the life and work of Pietro Annigoni.

EVERY woman has a dream of glory; some absurd vision that involves her coolly taking over the controls of a jet when the pilot slumps, stricken by a rare Eastern disease, to the floor, or discovering that she can talk fluent Latin when dining next to the Regius Professor of Classical Languages. But the dreamiest and most glorious vision of them all is likely to be that one where she is walking down a crowded street. A figure halts, entranced, in front of her. "That face – those bones. I must paint you instantly. No, no, do not talk of fees – this is not a matter of money."

Well, it *does* happen, sometimes, but it's a pretty unlikely dream, particularly that last sentence. Painters, like the rest of us, are in it for the money, honey, and the more breathtaking and world-shaking their art, the more breathtaking and world-shaking are likely to be their fees.

Cover picture

Most women, if asked to put a name to this particular dream of glory, would probably choose Pietro Annigoni, who painted our cover picture of a beautiful, but unknown, Londoner, Barrie Bryan. He chose her for his portrait of a girl who seemed to him to symbolise the beauty of today's London women.

In the last dozen years or so, Annigoni has become internationally famous as a painter of elegant and beautiful women; if he wanted to put a sign outside the door of his studio in Florence it could well be Portrait Painter to the Nobility and Gentry and the Crowned Heads of Europe.

He first became generally known in this country, a household word in households that do not normally chat about painters, when his portrait of the Queen was exhibited in the 1955 Summer Exhibition of the Royal Academy. There was a tendency among painters and critics to describe it as "pretty" or "chocolate-boxy"; but an originally interpretive portrait of someone who is as frequently painted and photographed as the Queen is notoriously difficult to achieve, and most people would agree that Annigoni produced at the very least a painting of the Queen that made her look like a woman who also happens to be Royal. A contrast to many royal portraits, which tend to consist of a richly embroidered dress, a sash of the Order of the Garter and a tiara, with the Royal Face perched unreally between.

Anyway, the sitter was said to be delighted with it, which is the main thing.

One-man show

Annigoni comes to England nearly every year for a visit, for pleasure and for business, and he came over here earlier this year for his one-man exhibition at the Upper Grosvenor Galleries. When he is in England he borrows the studio of a friend and former pupil of his, Douglas Anderson.

Mr Anderson's studio is, very properly, in a quiet street off the King's Road. It looks exactly as a studio should look (and, as a matter of fact, as they usually do look; all studios I have been in look so exactly as though they were designed for a television play about Bohemian Life that it is difficult to believe they just got that way by accident). There is space, easels, clutter; paintings on the wall and piled on a table. There is a large glass enclosure for potted plants, and an exceedingly large desk scattered with papers, invitations, pencils and ashtrays. By the telephone is pasted a diary-schedule for the week, divided into compartments. They are all very full.

Annigoni is short and stocky and looks very much as an amiable bear would look if it wore a dark-brown corduroy suit and constantly smoked cigarettes in a holder. He has brown eyes and his hair is beginning to go grey and he speaks English as the English like Italians to speak it, with pauses, hesitation and a strong, attractive accent.

When I met him he was being photographed with his son Benedetto, who is 27 and is taking a degree in Political Science. Benedetto had brought his car, an Alfa Romeo, over to England, and was planning to drive his father home to Florence in it. The photographer took pictures of them talking, sitting, not talking, looking this way and that. Would he stand at the easel and pretend to paint? Yes, he would, and he pretends to paint Benedetto, who is not altogether delighted by the result, which is a child's drawing of a round-faced man with frizzy hair.

Annigoni says he had the idea of being a painter when he was six. "My father was an engineer, and fond of drawing. From the start he encouraged me to be a painter. I was lucky, not all fathers want their sons to be painters."

Just a salad

He starts working at nine in the morning, and works through with a break for lunch, which is sometimes just a salad in the studio. When he goes out to eat in London he will probably go to Alvaro's, the King's Road restaurant which is run by a fellow Florentine. And he likes to go to Wheeler's and eat fish; and he likes to go to the Pheasantry in the King's Road, that club which has survived countless changes of fashion.

When he first came to England in 1949 the food, he says, was not so good as it is now, though he adds politely that of course things were difficult then. Sometimes he works on through the night: "I am not indulgent about moods. If you follow the mood you don't know where you are ending. You need discipline in the arts, as in any profession – it is a superficial idea to think that inspiration is a matter of moods."

Self-portrait

These days he paints not more than three or four portraits a year, for which he is said to charge three to five thousand pounds. These portraits take 20 to 30 sittings. "I have done a self-portrait (*it was exhibited at the Royal Academy in 1948*) and friends have done portraits of me. But I don't like sitting very much. I don't like to keep still. And so I always think about my own sitters with sympathy.

"I don't have a long session, just 15 minutes at a time. I know how tiring it is and it is essential, I think, for sitters to be relaxed, in a special mood, and to find their own pose. I have always found Royal subjects to be patient and understanding about the problem of portrait painters. But some subjects can't keep still – they must talk, change their expression, move their face.

"When I painted Lord Moran, for instance, he used to sit very proud at the beginning

of the session, but by the end he grew sleepy and I had to drop my brush to wake him up. Sitting is very tiring."

Is there any well-known face he wants to paint? "No, not particularly. One may see someone in the street, an unknown subject.

"But I very much regret that I never painted Churchill. I had the chance, once, to make sketches of him in his office, but I didn't do it because I thought they wouldn't come out as I would want them. But it was silly of me to miss this chance. He had one of the great faces of our time.

"I don't know why I have this reputation for painting only beautiful women, though I do paint them, of course. In Italy I became known as a painter of old men and beggars. The older faces are more interesting to a painter. One sees then the complete life, the lines, the passions. From the point of view of a painter there is much more."

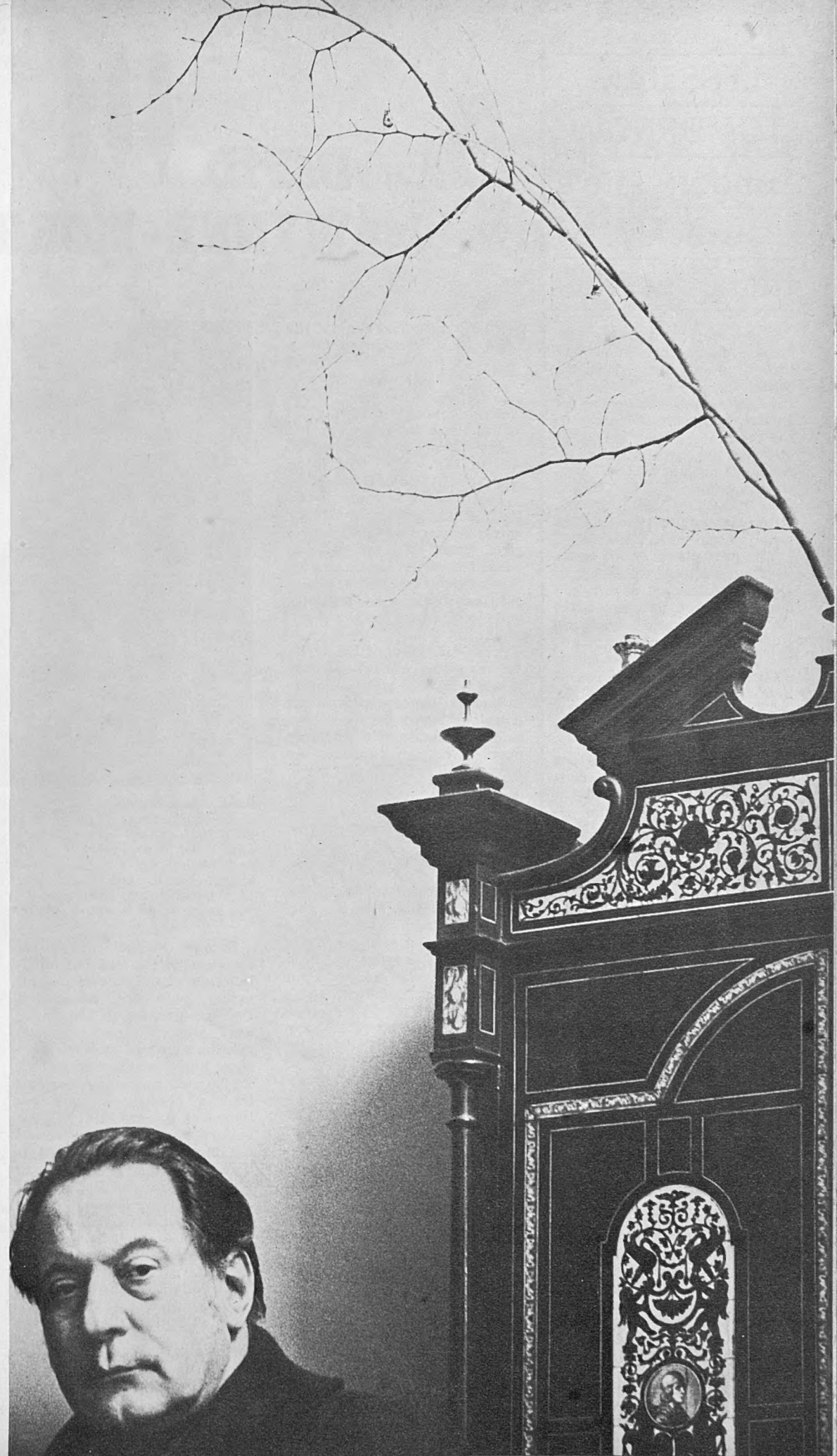
For a villa

And for Annigoni there is much more than portraits. At the moment he is working on murals and frescoes for a villa in New York State, and studies for a church mural in Florence. It will represent the Crucifixion and Resurrection, and will be 40 feet high and 23 feet wide.

This work is gruelling physically as well as emotionally; every day's work must be painted on to freshly prepared plaster, and he must work out in advance virtually every brush-stroke.

When Annigoni relaxes he paints small landscapes to please himself; and presumably he goes walking, with an eye out for the unknown subject. It might be you next time. It *could* happen to you as it has happened to Barrie Bryan. . . . There goes that dream of glory again.

Picture by JOHN BENTON HARRIS



LESS JAM TOMORROW

London Life's weekly traffic service

There may be brighter prospects ahead for motorists travelling in West London, especially if they are bound for London Airport on the **A4 Urban Clearway,** leading to the motorway. They will have quicker journeys if the "no waiting" period on the clearway is extended. The GLC is now discussing plans for this with Kensington & Chelsea and Hammersmith Councils.

The new plans would mean that "no waiting" would apply all day and every day in the narrow section between **Earls Court Road** and **Warwick Road.** At present parking there is banned from 8 am to 6.30 pm on weekdays and to 1.30 pm on Saturdays.

The restrictions between **Brompton Oratory** and **North End Road** would also be changed to apply until 9 pm on weekdays. The GLC consider the change would be a logical recognition of the actual conditions on the clearway. At the moment the flow of traffic does not begin to ease until late evening.

Major road schemes in both West and East London are causing traffic hold-ups. Road construction work means west-bound traffic along the **Harrow Road** between **Bishop's Bridge Road** and **Ranelagh Bridge** is diverted. Resurfacing is causing traffic delays on the **Chiswick High Road** between **Dukes Avenue** and **Town Hall Avenue.**

In East London, the construction of the fly-over at **Bow Bridge,** Poplar, means traffic delays in that area. Sewer works at the junction of **Kingsland Road** and **Falkirk Street** are also causing traffic delays and some turns are banned. The junction of **Mile End Road** and **Burdett Road** is another spot where road reconstruction is slowing down traffic.

A success story from Stoke Newington. The experimental one-way traffic scheme there, having reduced both journey times and accidents, will be continued indefinitely.

DAVID WYNNE-MORGAN

THE memorial service for John French, probably the most professional photographer of our generation, was held paradoxically enough in the middle of the Paris collections in the heart of Fleet Street when no one in the world of fashion was meant to be in London

There was a full house, and for this man who believed that work must come first, model girls from all over London cancelled their bookings, art directors put off clients, photographers postponed sessions, and journalists missed deadlines.

Harold Keeble, of the *Daily Express,* who probably worked closer with him and was more intimately concerned with his triumphs than anyone else, said in his address: "The only people who can afford to behave remarkably in this world are the genuinely remarkable people."

Saying Goodbye

The faces of fashion past and present sat in the pews. Barbara Goalen, Ann Nutting, Shirley Worthington, Tania Mallett, Paulene Stone, Celia Hammond, Liese Deniz, Christine Eastley and Sandra Paul were among those who came to say goodbye. There were none of them who could have faced a camera when the service was over. They talked of his kindness, his skill, his absolute calm in crises. All this he would have loved, but most of all he was an amusing man with a sharp but never cruel, sense of humour.

Mrs Elizabeth Oxenburg, formerly Princess Elizabeth of Yugoslavia, has come back for a stay in London. Her marriage to one of America's largest wholesale dress manufacturers caused a considerable stir in *emigré* Royal circles a few years ago. I understand they are soon going to have something else to talk about. She is considering opening a new boutique for selling printed dresses in London.

Bobby Moore received his prize of £750 for being chosen as the winner of the Radox awards by a panel of leading journalists and broadcasters including our own Billy Wright. He won it as the outstanding England and World player in the World Cup. He was my guest at the luncheon and told me the most cynical story of the tournament. The Russian linesman who made the decision giving England her third goal is said to have gone up to an England official afterwards and said: "Let's face it, you never could beat the Germans without a little help from us."

Serena Russell, a granddaughter of the Duke of Marlborough, has suddenly, and rather painfully, discovered that car parking in London is not always free. Twelve months ago she arrived from New York, where her father, Ed Russell, is one of America's leading publishers, took delivery of a new Mini off the export lines, drove it round London for a couple of days, before leaving it at London Airport while she flipped over to Paris.

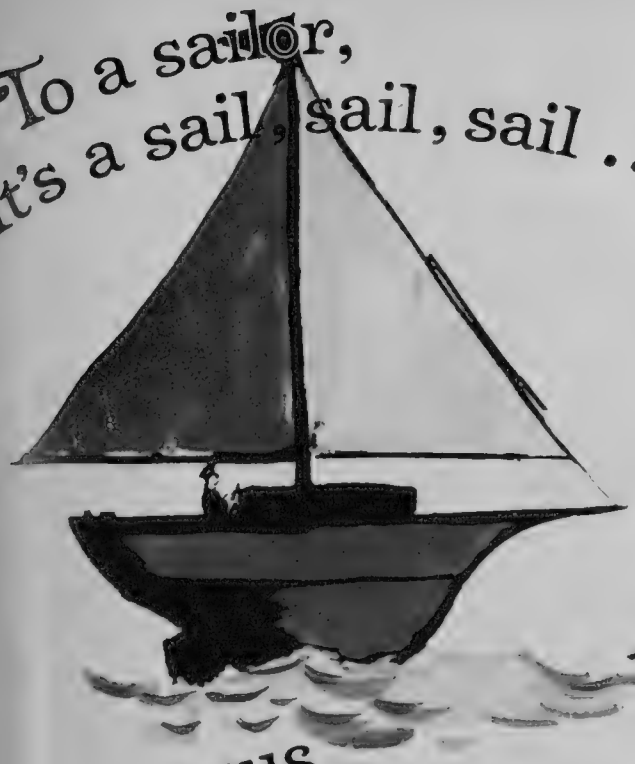
She has not returned to London since, and her father, here on a business trip, went to collect the car. London Airport were delighted. The bill for the car parking was £178. In addition, of course, there was the purchase tax which would now have to be paid. Ed Russell left for Paris with the car still in the park. He also gave them the motor-car.

Sevilla Glas-Hooper, one of London's top models who went to New York for the weekend 12 months ago and has still not returned, has just opened a branch of Paraphernalia, the English boutique, in Southampton, USA.

No other boutique in America has had such instant success. Sevilla sells the clothes herself, dressed only in a tiny bikini.

Brigitte Bardot is to have a brand new leading man. He is Michael Sarne, the former pop-singer, who is to play the part of a British photographer in Paris. Filming begins in two months' time. He is delighted to have the opportunity, was very grateful for my telling him, and is now just waiting for news of his selection by the producer. I expect that by now he has got it.

To a sailor,
it's a sail, sail, sail ... To a whaler, it's a
whale, whale, whale...



To a circus
it's a great big tent ... To a smoker

it's a KENT

20 long size
cigarettes for
4'10

More taste...
fine tobaccos

For a scoop like this . . .

. . . highly paid squads of cameramen, their assistants, countless telephoto lenses, thousands of pounds worth of equipment, fast cars, world radio services, top writers, were all assembled and alerted in London last week. And guess who won - just for fun. Brilliant young photographer Allan Ballard of *London Life* Again. But whose finger? Whose ring? And whose

Sinatra

bundle of fluffy fun? It's Frank Sinatra and his bride, Mia Farrow. Sinatra is here to star in *The Naked Runner,* produced by Brad Dexter and directed by Sidney J Furie *(The Ipcress File).* The company making the film is called Artanis, which is Sinatra spelled backwards. The six-week-old bundle of white fur, a tiny Pekingese named Eliza, is a gift from Elizabeth Taylor to Mia Farrow. There was a moment of

Sinatra

relaxation during filming on location in Central London when Eliza decided to bite the hand that was trying to feed her. However, "The Chief," plus a feeding bowl, persuaded her otherwise. Frank Sinatra chose Allan Ballard to work on the picture after delivering a verdict of "Great" on Ballard's previous work in *London Life*

PRODUCED BY JEREMY BANKS

LAGOPUS SCOTICUS FOR TWO, PLEASE

Grouse shooting begins this week. ROGER BAKER reports on the tiniest ptarmigan, suggests why there are those willing to break gastronomic rules to eat it at once, and indicates the booming business of which it is the centre

A VOLLEY of shots echoes about the moors of Scotland and Yorkshire; birds that have met a violent end plop into the heather and bracken. It is 12 August – the Glorious Twelfth, this year falling on a Friday – and the opening of the shooting season.

Several hours later, several hundred miles away, diners will be eating their *grouse à la crême* or *roti à la broche* in many of London's leading hotels and restaurants. To the purist – or really to anyone who cares about game – the idea of eating a bird that has only just been shot is offensive to stomach and palate. In his wittily trenchant cookery book, Rupert Croft-Cooke writes: "I doubt if many of the younger generation in the South of England have ever tasted grouse at its best. It should be hung for as much as 12 days if the weather allows."

On defensive

Yet there is a demand for grouse on 12 August itself. The restaurants that supply it realise they are perhaps committing a gastronomic *gaffe* and are consequently a little on the defensive.

"We do, in fact, serve grouse on the 12th," confessed a spokesman at the Savoy. "Obviously it is better if the birds have been hung, but there are people who like to eat it on the day. We have two private suppliers and the game is flown down to us in the afternoon for the grill and the restaurant. On the first day we charge about £3 for a small bird and around 70s for a larger one. As the season progresses prices fall."

At the Carlton Tower they seem to take the situation very much to heart. "There are foolish people who ask for grouse on the 12th, so we do arrange to have a supply. We recommend them to wait, but there seems to be some prestige attached to it. We do think it is a pity."

Again the price, £3 upwards, is the same, and the birds are flown from shoots in the North. A restaurant rarely orders more than a dozen brace, but even so the number they actually receive depends on the first day's shooting. Last year the Carlton Tower managed nine brace, the Savoy achieved two dozen (a dozen brace each for the two restaurants) and restaurants like the Diplomat and the Coq D'Or were able to serve enough to meet demand. Grosvenor House received only three brace. The birds are generally flown, though some arrive by passenger train, which means they are slightly less expensive on the menu.

It isn't merely the flavour that explains why the simple grouse should create such excitement: there are several factors which, when taken together, go a little way towards showing why the Twelfth should be so particularly glorious.

Shooting is a particularly expensive pursuit, and for the last 100 years or so has carried overtones of wealth, privilege and patrician weekends in the great houses of Scotland and the North. But also, shooting grouse is excellent sport. The birds are harmless (they eat heather) and small, weighing about 1½lb.; they fly at 50 mph at 6 or 7ft. off the ground and are said to offer quite the best shooting in the world. They are, incidentally, an all-British bird and do not exist anywhere else in the world.

The opening of the grouse-shooting season coincides with that period when London becomes intolerable; the weather is usually hot, the season pausing for breath before the autumn round of parties and dances. It provides, therefore, a perfect excuse for those who live that sort of life, to clear out of town for a few weeks.

A certain Squire Spencer Stanhope is generally credited with devising the original idea of the grouse drive as he realised it was far more pleasant for him to sit still in a nice sand-pit and let his sons drive the birds over him. Soon the Bishop of Durham and Lord Saville were following his example. By 1869 the first grouse drive was organised in Scotland, at Dalnaspidal, in Perthshire; the Earl of Home had butts put up on his moors in Lanarkshire and it all started happening.

The male members of the Royal Family have always been good shots, and there is, of course, shooting at Balmoral. It's not on, incidentally, to "wipe the eye," as they say of a prince. That is, if a prince misses a bird, then everyone agrees it was an impossible shot anyway.

Big business

Today the grouse is very big business indeed, but not from the mere sale of the birds. It may be that more than two million will be shot during the next four months (the season ends on 10 December), but they are small birds and many retailers have a delicate discrimination.

Fortnum & Mason, who supply customers all over Europe, say they deal only in birds that have been shot through the head. A large proportion of the shoot are turned into canned or bottled delights – preserved in aspic or port – or become part of game soup. However, the wholesale price of a young bird is only about 9s or 10s, and that is just a fraction of what it cost to rear and shoot, making a grotesquely uneconomic proposition for the moor owner.

And once again costs have risen this year. Beaters and flankers receive 30s a day plus transport and food (pre-war rates were 12s 6d flat); gamekeepers (and a big estate needs at least three) receive between £10 and £15 a week.

Great asset

Though the majority of moors are still shot over by their owners, it is estimated that about one-third are let by the season or the week. And this is where the owner begins to realise what an asset he possesses. American visitors and European businessmen are major customers willing to pay up to £600 a week each.

For this they get a week's driving (of a high standard) over several moors, transport to the butts, full board and lodging. They can send the odd brace home, but otherwise must turn over their entire bag to the proprietor. An expensive, but prestigious holiday, and the London agents who hire out moors report an ever-increasing demand.

A Londoner can safely estimate that it will cost him more than £500 to spend three weeks in August with his family in the Highlands. Slightly different from a century ago when they could – as they said – hire half Scotland for a £10 note.

A familiar solution to the problem of reconciling good sport with its high cost is the formation of a syndicate. In 1906 a society magazine could publish a cartoon showing the disastrous effects of a coach tour of the moors . . . "Thereby giving the jaded artisan a chance of enjoying the present pleasures of the wealthy and great." Coach tours are as yet a future horror, but more "jaded artisans" are finding that shooting is not beyond their scope.

Grouse shooting does retain its high Tory image promoted largely through delighted gossip-column photographs of Mr Macmillan or Sir Alec Douglas-Home waist deep in grass.

But there has always been a smidgen of sense in rushing off to the moors in August – after all, it is also the season for international crises and it is easier for top statesmen to hop back to Westminster from Yorkshire in a train than to tear themselves away from the sun of Sicily or even Scilly.

What were they looking at?

"Come Aboard" said the invitations "The Party of the Year" thrown by Radio England and Britain Radio to mark the inauguration of the two latest pirates. "We set sail on a sea of champagne at 9 pm in the Ballroom of the London Hilton." The invitation was printed on the reverse of 420 square inches of cardboard Union Jack – presumably ready to be flown upside down in case of distress. The picture above shows some of the people who answered the patriotic summons. But what were they watching? For the answer, turn the page . . .

Introducing Kim Fowley, who has brought

he cult of 'freaking out' to shake London

LEAPING, gyrating, screaming, head over heels, legs in the air . . . "freaking out" has hit London. And the gentleman demonstrating this latest dance is tall, gangling American singer Kim Fowley.

It caused a sensation at the lavish party thrown by Radio England and Britain Radio at the Hilton. But it's not really a dance – more a collection of improvised movements based on the emotion-of-the-moment, writes Michael Vestey.

Fowley inflicted himself upon London to promote his latest record, *They're Coming To Take Me Away*. But before that happens he wants to show us how to "freak." He says: "I have to dance because people find it difficult talking to me – I am so over-educated.

I went to four universities and two colleges. My IQ is 164. In fact, I am so brilliant that I dance to bring myself down to human level – a sort of compromise for self-survival.

He finds making money from his last record, *The Trip* – banned in Britain because it deals with drugs – a similar type of difficult compromise.

Our pictures show Fowley experiencing the emotions he feels during dancing – and a rapid, quick-changing lot they are, too. Bottom left he was suddenly a bullfighter – repelling modern woman (the bull) who is charging male ego. "This is happening all over the world," he says sadly.

But then a swift change of mind: right he bends down to worship modern woman who doesn't seem to mind.

Other weird movements explain many things. Left, he decides to stroke a rubber snake; and lying on his back he imagined himself to be Michelangelo painting the Sistine Chapel. Fowley added: "I never know what I'm going to dance before I do it. Freaking is merely a way of life. We do it all the time in California."

His record is selling well in Europe and the United States. "Drugs are a part of life and I must sing about them," he says. "But take drugs? No." Before leaving for Australia at Christmas Fowley has several television appearances planned. "They expect me to dance – but I may even set light to the cameras if I suddenly feel a vibration that tells me so," he says.

Pictures by JOHN KELLY

WHERE YOU SUP AND SAIL IMMORTALS CRUISING TO THE

Corfu, Rhodes, Athens, Crete . . . the jaded Londoner floats in a glow of Aegean light and makes feathery landfalls smack into that golden world shaped and moulded for ever by the spirit of Pericles. For a few bright days on the Greek ship *Regina* – pictured right – or one of the other many Chandris Cruise boats, one sups and sails with the immortals, writes CHARLES HAMBLETT, who has just returned.

SO London has caught up with you – at last. You don't want to dine at another damn trattoria. You've had a surfeit of seafood at Cunningham's, of champagne cocktails at Scott's, of roast beef in the Rib Room. You've seen Keats Grove, and Kew, and the Pool of London for the umpteenth time, and it's no longer fun buying Wedgwood at Gered's or ties in the Burlington Arcade. (Hell, how much Wedgwood and neckwear does a chap need if he isn't a bookie or Sinatra?) You've had a basinful of discothèques, boutiques, Danny La Rue, the Pickwick Club, mini-skirts and the mini-minds of London's faggy, incestuous theatre. You simply *must* get out of Town, if only to erase the poker-dice spots from your eyeballs.

So you totter along to your friendly neighbourhood travel agent babbling, as do all well-ordered Londoners, of the isles of Greece, and before you can say Alcibiades, they've booked you on one of those friendly Chandris Cruises.

Dolphin waters

So they give you a choice of one of these white fun ships that roll aphrodisiacally in dolphin waters under the siren names of *Regina, Fiesta, Fantasia, Romantica, Carina.* The first one out of Venice being the *Regina,* you make it your choice, though one's as good as the others. (This you already know from old Chandris Hands, who are as status conscious of their special know-how as Zurich horologists or sagger-makers bottom-knockers are of theirs.)

So despite your Johnsonian (Samuel) love of the old metropolis you cut the umbilical discocord with a final roundup of the old familiar watering holes.

Unless you insist on going by car, the simplest way to get to Gatwick Airport is to take a train from V ctoria. Olympus begins at C twick, and on the charter air raft to Venice you can, if yo listen carefully, hear the sirens whisper in the air-co litioning. A few bumps o r the Dolomites and you're n the tarmac of the Marco I o Airport. The run by l s into Venice docks is over ne of the ugliest approach to a beautiful city yet de sed by technocratic man and e best way to cushion the c leal is to get blind drunk on t e plane and then shut your es till they decant you a fe yards from the gangplank.

The moment you t ad the solid boards of the g d ship *Regina,* you'll know r sure that you're heading for a beaker or two of th warm South, and if you've a y sense you'll pay off the Italian porters in the doo vay of your cabin and leave it to your Greek stewards to unpack while you are getting your bearings from Johnny, in the Flamingo Bar. Johnny's excellence as a cooky barman is only equalled by that of Elias, who presides magisterially in the Morocco Bar.

Nightclub pallor

Londoners have been known to retain their nightclub pallor through their Aegean voyage by failing to get beyond the three-star attractions of the Flamingo and Morocco bars, with the card tables in the ship's library as a convenient

Happy Returns.

Back again on the shelves of all the best tobacconists! Specially imported for smokers who like something a little better.

Philip Morris
PLAIN 20 for 5/6

Marlboro
TIPPED LONG SIZE 20 for 5/-

The Two Account Man How about a second Current Account? Think about this – if you have a Current Account with Red Dragon Securities you pay no charges. Better still, you get 5% interest per annum on the credit balance! So if you pay all your regular bills through this second account aren't you going to save money?

A small booklet has been prepared which answers all your questions on Current and Deposit Accounts with Red Dragon. It is available free from the address below, together with details of the facilities offered by our parent company, Westminster Credit Finance Limited.

Red Dragon Securities Limited.
(Dept. L.) Raebarn House, Northolt Road, South Harrow, Middx.
No minimum deposit sum or period. Immediate withdrawals.

WITH THE GREEK ISLES

stopover between each of these oases. More hardy spirits can sleep on a Lucullan dinner aboard as the ship slips its moorings, and wake for an early morning dip in the split-level swimpool with the Yugoslavian coastline thickly crayoned on the horizon. Most of the German contingent can be relied upon to show up on deck after a swim for limbering-up exercises under the energetic direction of a blonde cruise hostess. Limbering up for what? That's a secret the Germans share with the seagulls.

The presence of Germans in every cove and cranny of the Greek Islands is a phenomenon which one must reluctantly put up with, for having done their damnedest to starve and liquidate the Greek population they are now making a national cult out of photographing the survivors for their holiday snapshot albums. No one blames the young ones, but the middle-aged Krauts, surely, have enough *hutzpah* to turn Petticoat Lane into Harrods. To see a former SS corporal haggling with a Hebrew money-changer in Haifa is a cathartic experience.

A new Conrad?

The Master of the *Regina*, Captain A J Kytrilakis, is a distinguished author who has published four books under the pseudonym of Agis Fotinos. Having been acclaimed by critics throughout Europe, plans are now in hand to have his writings translated into English for publication in London and New York. Judging by the press he has been getting from his countrymen, it will not be surprising if we find we have a contemporary Conrad sailing on the Chandris islands run.

The Greek mind dominates one's responses to seascape and landscape. You have only to set foot on Corfu to sense the direct flow of creative expression that links Aeschylus and Euripides with Paddy Leigh Fermor and Larry Durrell, that combination of Ionian elegance and Dorian strength in which the Greek critical and inquisitive spirit is sparklingly retained.

On returning from a swing through the islands, even the Chancellor of the Exchequer is cut down to true temporal size, for what is a Callaghan to a Codros? The latter sacrificed his life to save Athens.

Rain in Constitution Square. We listen to the drumming on the awning over the café tables on the darkling pavement and a fellow passenger looks up from his London paper and assures us: "I'm here on a sentimental journey. I flew to Athens a few months ago to watch the Hammers. A great team, the Hammers."

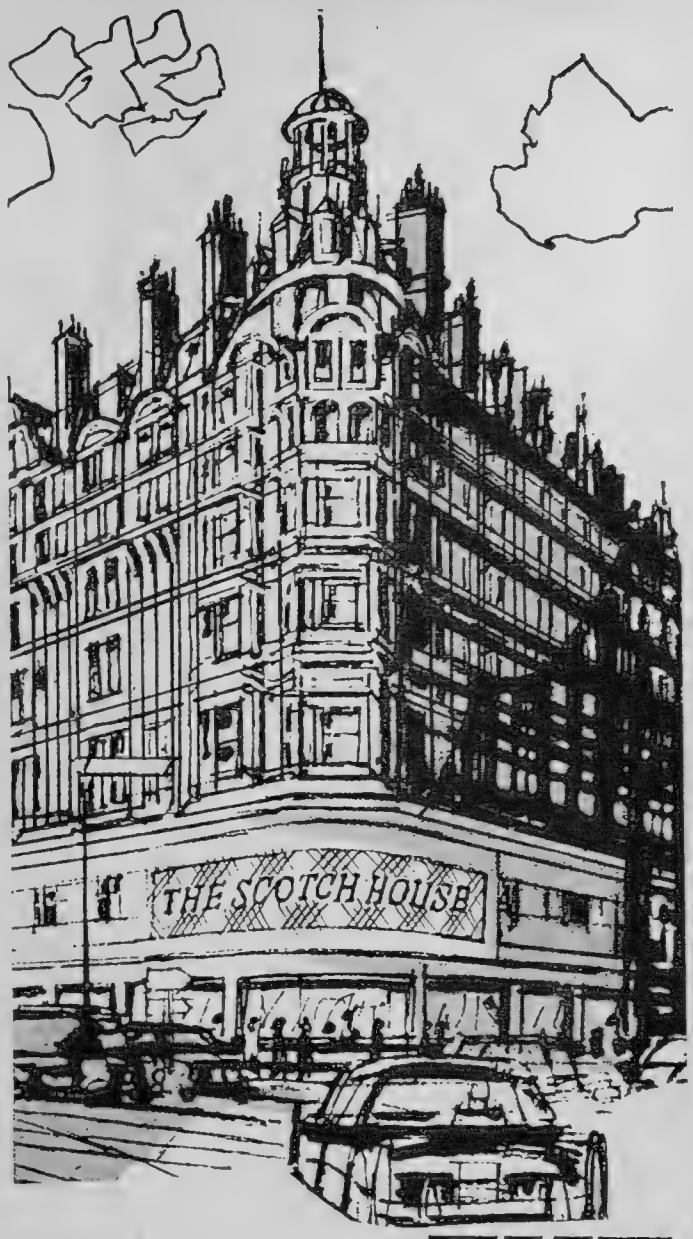
Gaming rooms

The two-week cruise includes landfalls at Beirut, Haifa and Dubrovnik. Beirut has deteriorated over the past few years. The casino gaming rooms are now overcrowded, the croupiers have become loutish, and the overrated floor-show might be imported from the North of England. Only those great bartenders, Franco at the Phoenicia, and Aldo at the Caves du Roi, remain unique despite increased pressure of custom.

As for the ruins of Baalbek, plus their one mangy camel, that's strictly for grocers and haberdashers. To compensate for the almost unremitting dreariness of the Holy Land, Dubrovnik, last port of call, is a joy, a dialectical Disneyland. And the dawn approach to Venice from the sea is like floating into a dream Canaletto.

But it's the impact of the islands that cures the senses by means of the soul, and vice versa. There's poetry in those besotted islands. From Pindar to Saint-John Pearse there's agreement on that score. But if you're still not convinced there's only one thing to do – try it yourself.

Sailing dates from Venice of the *Regina* are Saturdays, 20 August; 3, 17 September; 1, 15, 29 October. London to London prices, 73-247 guineas, Venice to Venice, 55-220 guineas. Bookings for the *Regina* and for the other cruise ships in the fleet: Milbanke Travel, Milbanke House, 104 New Bond Street, W.1 (GRO 6711).



THE

When you're in London, come to the Scotch House for all things Scottish. Here is the acknowledged centre for Highland dress and accessories. Here you will find exquisite examples of Scottish craftsmanship and a stock of tartans that cannot be bettered south of the Tweed. You will enjoy shopping at the Scotch House with its choice of merchandise of the finest and best known names: weatherproofs and topcoats by Burberrys; knitwear by Pringle, Ballantyne, Lyle & Scott and Braemar: shirts, dressing gowns by Viyella; shoes by Church. And, for the youngsters, you'll find the bonniest garments in their own 'Hop Scotch Shop'. Come and see us or write for fully illustrated catalogue.

SCOTCH

Knightsbridge, London, S.W.1. KENsington 4421

HOUSE

WHAT PEOPLE ARE

After reading in *London Life* about what people wear everywhere else I thought I would do a little private survey about what they wore in bed. Among the girls I found that most wear nighties of one sort or another and 5 per cent wear

Anne Edwards and **Angela Woolfe Taylor** (left) share a house in Hasker Street. Anne – she's on the left – is a model and loves her two-piece sarong nightie from Fenwick. Angela prefers feminine, frilly nighties.

Marion Burns (left) is a deb this year and wears nighties or nightshirts from Fenwick. Marion's mother said at the beginning of the season: "If you want to do the season it's up to you. You can organise it yourself". Marion did, and is now one of the most popular girls this summer.

Ricky Summat (above) is the discotheque girl at Fanny's Bistro. She comes from Malta, but now lives in Putney. Ricky wears her father pyjamas because she says they are far more comfortable than her own.

WEARING IN BED By TOM HUSTLER

miscellany of garments from Dad's pyjamas to T-shirts. Among the men most wear pyjamas, and 10 per cent wear a mixed bag of items from Malayan sarongs to Jebbas, rom shirts to a fur coat.

Anthony Booth (below), who appears in *Till Death Us Do Part* on television, wears the Liverpool football shirt worn by Ian St John when he scored the winning goal in last year's Cup Final.

Jannie Goss and **Barbara Neil** (below) are both models. Jannie (standing) is wearing a plain nightdress, while Barbara prefers frills. Film Director **Michael Winner** (right) is at the moment shooting *The Jokers*. He wears simply a shirt.

Folk singer **Craig** (above) likes to wear his Tunisian Arab Jebba. It is cool and loose for the summer. Fashion photographer **Vic Singh** (right), sometimes wears his girl friend's tiger skin coat when sitting up in bed.

Deirdre Damon (above), model wife of American actor Stuart Damon, is appearing in *Charlie Girl*. Deirdre likes baby-doll nighties and bought this one from Fenwick.

HOW TO BE AN ENGLISH GIRL IN ROME

By Trisha Locke

FOR me, chronic Romanitus asserts its most prominent symptoms around Easter. Regularly, for the last five years, I have left London, my work, and my friends, for three or four months of Roman life. So, at the end of March, it was no surprise to London, my employers or friends, when I set off by Mini for Italy. I went with Anya Butler, a great friend. We'd been working for Kit Lambert and Chris Stamp doing publicity for The Who.

Rome was up to its usual excellent standards and I soon settled into a sort of Trasteverian existence. This consists mainly of meeting in the Piazza Santa Maria in Trastevere, drinking coffee and deciding the plans for the day – either a long lunch or off to the sea to roast oneself on the beach. Louis de Pizzo, a painter and old friend whom I had met during my first year in Italy, introduced me to a new group of friends that I found fascinating and very stimulating. They were a group of intellectuals, quite inseparable and avid admirers of each other's work.

One day, this group, including Louis and myself, spent the day at Fregene by the sea. Afterwards we lunched in a beautiful trattoria called San Georgio – sitting outside under a complete roof of bougainvillea – and what with the smell of flowers and the local chilled, potent wine, I was quite intoxicated. It was here that the first idea was conceived in a plan to change everything.

The group included Valentino Orsini, a brilliant film director who has won prizes for literally everything he has ever made. He had just returned from the Naples Film Festival with a million lire for the best director for 1966. Valentino is a quiet, gentle Tuscan with a fantastic mind and he is one of the kindest people in the world.

With him in the group is Alberto Phillipi, his closest friend and script collaborator: a tall, thin, philosophic man and married to an equally brilliant and beautiful girl; Bob Tannock, a young Englishman with tremendous drive, who had just landed a great job as director for Mole Richardson, the foremost company for hiring film equipment to studios; and Lionello Massobrio, Italy's top film editor. Then, of course, Louis – the painter. Louis is a mad, crazy Genoese with a Scottish mother; this fantastic combination creates a person with tremendous ideas and ideals. His paintings have enormous depth and feeling, with a good deal of destruction and death. He paints horrific blurred figures with three heads and then takes infinite pains over an open window or flowers and trees. The blend of beauty and horror is fascinating.

The very best

So there we were with the best director, scriptwriter and editor in Italy. What else but make a film? Bob was to be producer, raise the money and the equipment and, of course, Louis would be the subject. So the first ideas and plans were hatched to make *Profile of a Painter*. I was fascinated by this birth of an idea and the way it was moulded into shape.

I was absolutely "broke" by now and anxious to get back to London to work. Kit and Chris were very disenchanted that I'd been away so long – that is, I was out of a job! The crankshaft of my car had broken as well, so I was in a fine state. It was then that Valentino said "You can't go back to London, I need you in the film." In the film, Louis has dreams and hallucinations and I was to be a kind of symbol of womanhood, something that he could never actually obtain – a purity image in his world of distortion.

What excitement to suddenly be plunged into the film world – a small film with only two actors. The main portion would concern Louis and his work, how the world and the way he lives has affected his paintings.

Eventually, after weeks of hard work, the money, equipment and general necessities were arranged. We began by shooting the end of the film, which is a mammoth party.

In the film, Louis has hallucinations and sees a mirage of a naked woman – a leg and arm, a back, never the complete body. Naïvely, I hadn't realised until this moment that this required a lot of fairly nude filming. I was a bit frightened, especially with an Italian camera crew. But Valentino was so great and so professional that the whole scene was completed with much calm and no embarrassment.

Outside, I was projected as an image of Louis's imagination – either perched right at the top of some old steps or just staring out against a fantastic old lichen-covered wall. The locals were fascinated, the generators throbbed in the piazza and everywhere we went we were haunted by an entourage of kids and students.

We would stop for lunch at about 2 pm in the tiny trattoria in the piazza – the unsmart one which was virtually a workmen's café but with delicious food. There I had quite the best steak I have ever tasted and only 500 lire, a mere 5s. Wine was drunk like water and, coupled with the heat, I usually returned in a complete haze to the afternoon's work.

Generally much the same pattern of work followed all that week. Either close-ups of Louis's work, another of him painting me, or a marvellous early morning shot of him sleeping and then waking up, shaving, and so on. His entire day was the theme. His sister, Gloria, arrived and there were some tremendous scenes of them fighting, words sizzling with anger and then Louis destroying a beautiful painting he had done of her.

Excitement

There was great excitement when we all piled into three cars to see the first of the rushes. Amazingly, everything had gone without a hitch and everyone was delighted. Valentino leapt up and shouted that I was to be signed up and put under contract before anyone else saw the film. So suddenly in a mere two weeks I was plunged completely into the dizzy film world – I could hardly believe it. I now have to return to Italy to do another film, again directed and written by Valentino.

Profile of a Painter is being shown at the Venice Film Festival this month and its success depends on whether it will be distributed internationally or just for the Italian market. I naturally hope Valentino is up to his usual standards and walks away with *ALL* the prizes.

NEWFACE'66

Emma Crewe has not only the 1966 look – she offers a sneak preview of what the 1980 look will be. Just four years old, Emma is the daughter of Colin and Sally Crewe – mummy is the daughter of John Spencer Churchill, which makes Emma a great-great-niece of Sir Winston.

Picture by JOHN SEYMOUR

Ballet's sheer murder with

Hitchcock

"We're sending you out in the costume bags of a Czech ballet company," growls the underground leader to the fleeing Paul Newman and Julie Andrews (right) in Alfred Hitchcock's 50th film, *Torn Curtain*, an East versus West suspense thriller along will-he-won't-he-get-away lines. And send them out in ballet crates they do. Which is where famous ballerina Tamara Toumanova comes into the story, with Tchaikovsky's vividly spectacular ballet *Francesca da Rimini*. Tamara, seen (bottom right) talking to Hitchcock, plays a vindictive prima ballerina who does all she can to bring the runaways to the attention of the East German state police, including telephoning them in the middle of the performance. Only by yelling "Fire!" in the midst of a ballet scene with a fiery background (left), and stampeding the audience, do Newman and Miss Andrews manage to find their way to those costume crates. Incidentally, the American National League of Decency objected to a brutal killing scene in the film, where a man is first knifed, than gassed. Hitchcock counters by saying that scenes that shock are always an integral part of his films and are never crudely imposed on his situations for horror's sake.

DRESSING FOR BABY

Alice Pollock runs Quorum, 52 Radnor Walk, SW3 (FLA 9497) and she and Ossie Clark design all the clothes for the shop. Alice is expecting her third child in September, and doesn't believe in what she calls "The Nest Look" – all those fussy necklines, and bits and bows that increase the bulge. "Shifts," says Alice, "are much better – it's just a question of letting out a seam or two." All the up-to-the-minute clothes Alice wears in these pictures are from the current collection at Quorum. **Pictures by ALLAN BALLARD**

Right: Brushed lamb fur-coat, beige and white, called the Rupert Bear Coat. It costs 55 guineas. Quorum also do it in false fur for 20 guineas. Silver-beaded earrings by Felicity Bosanquet, 4 guineas. Teddy bear from Heal's. **Below:** Black jersey shift, called a "dressty", price £3 13s. Also made in Acrilan, some with rounded necks, in lime-green, yellow, purple and white. Deep violet earrings, £2 9s by Felicity Bosanquet, which can be bought at Quorum. Black patent "Granny" shoes by Ravel.

Above: Bright emerald green jersey-trousers (from early September, also in black, white and pale pink), 6 guineas, and '40s-style cream satin blouse, also 6 guineas. **Right:** Delicate white voile dress, with tiny dark blue spots, 7 guineas. It also comes patterned with little flowers, blue on beige, and pink on blue. Pale blue sandals by Russell & Bromley.

SARAH DRUMMOND

TALKING FASHION

PARIS couturiers were unanimous about one thing: long and elaborate hair for long – but not necessarily elaborate – evenings. It was bound to come, after such startlingly short, back and sides.

What do the hairdressers think? And how much do they charge for pieces and wigs?

André Bernard, 10a Old Bond Street, W1 (MAY 4314), don't regard long hair as anything new – they have been advocating it for years, and feel that Paris has only now just caught up with London's idea. The cheapest piece you can buy at André Bernard costs 6 guineas, a bandeau wig is 13 guineas, and a whole wig, 20 guineas.

No substitute

Vidal Sassoon, 171 New Bond Street, W1 (MAY 9665) and Grosvenor House, Park Lane, W1 (MAY 2463), who also speaks for *Carita*, 44 Sloane Street, SW1 (BEL 7791) with whom he has amalgamated, doesn't believe in the return of long and elaborate hair. "There is no substitute for a good hair cut," he says.

A long fringe costs 21 guineas, a chignon 35 guineas, and a whole wig about 150 guineas.

Olofson, 176 Brompton Road, SW3 (KNI 7119) is pleased that Paris has recognised the look that he has been promoting for at least three years. "Women looking like women again," is his cry. A hair piece at Olofson's costs between 10 and 12 guineas, and a whole wig about 120 guineas.

Richard Henry charges from £4 for a piece to £30 for a wig, and thinks that more and more people will be buying switches and top-knots.

Derek Roe thinks the hard geometric cut is on the way out, and people who want to stay short will do it the softer, gentler Mia Farrow way. He says the most popular length with his clients is still medium-long – to the shoulder, which is adaptable. For a small top-knot he charges between 12 and 15 guineas, an Alice band or a cascade is 25 guineas, and a wig about 35 guineas.

Leonard at *Raphael and Leonard*, 6 Upper Grosvenor Street, W1 (MAY 5757) is fed up with the harsh look, and thinks now is the time for softer boyish cuts or long romantic tresses. Ninety per cent. of his clients have wigs or pieces. They only sell the very best (i.e. European) hair, and pieces cost between 30 and 40 guineas, and wigs between 90 and 120 guineas.

Harold Leighton, 28a High Street, NW3 (HAM 7488) on the other hand, is convinced that hair is going to get *shorter* and quoted the Mia Farrow look. For fringes he charges 15 guineas, pieces about 35 guineas, and wigs 85 guineas.

Ghastly month

August, I discovered last year, can be a ghastly month for buying a cotton shift, a swimsuit or a beach dress, but I cannot bring myself to be imaginative about my summer holiday in blustering March winds.

Most shops admit that their summer stock is now at its tail end, beach clothes are at a low ebb. Their last deliveries were at the end of July. Why can't stores keep their summer stock going longer – and perhaps start it later? On the assumption that, like me, you were not early birds, I've discovered where you can still find hot weather clothes.

Peter Robinson (Top Shop) do repeats right through till September; *Neatawear* say their summer season becomes more extended each year, and in September you can certainly buy bikinis and cool crepon dresses; *Woollands* keep summer clothes all the year round in the 31 Shop, while the sportswear department can fit you out for a cruise at any time; the 21 Shop keeps back some cotton dresses which it produces if there is a sudden heat wave in September or October; *Harrods* sell swimsuits and cotton dresses continuously.

You must hurry, hurry to *Jaeger* for beach clothes, but *Young Jaeger* in Sloane Street keep cruising clothes at all times. *Fenwick*, in Young Mayfair department, still have voile and cotton dresses, but tend to be looking autumnwards. Hurrah, then, for *Sea & Ski*, 69 Pimlico Road, SW1 (SLO 3015), sell clothes for both kinds of holiday all the year round, so even if your holiday doesn't start till October you can be sure to find something cool. The ski gear may monopolise their windows soon, but the sea outfits are downstairs – shirts, slacks, cotton and silk dresses and swimsuits.

And *Mexicana*, 89 Lower Sloane Street, SW1 (SLO 3871) sell, at all times, lovely thick Mexican cotton dresses and blouses and skirts: for evening they become lacier.

Model Debbie Condon wearing a hair switch from Andre Bernard – styled by Edward – a bargain at 7 guineas, and particularly useful if long hair comes in before you have the time to grow your own.

WHAT PEOPLE ARE WEARING

Jan Tribe (above), who owns the David Jan boutique in Hampstead, wearing one of her own designs, a flowered linen suit in navy and mauve, with a skinny polo-neck sweater.

Cynthia Hardy (right), whose husband is a senior executive with British Petroleum, wearing one of her favourite outfits, a pink woollen bouclé suit by Koupy.

Kellie (above): American model who was chosen to be photographed in Paco Rabanne's sensational disc clothes, which made such an impact in Paris in the last collections, wearing a pale blue shimmer dress from Biba's.
Fiona Nichol (top): wearing a lime-green cotton coat which she bought at Quorum in Radnor Walk with a white frilly blouse from Harrods.

Jane Macmanus (above), wearing a white linen dress with lace insets, which she bought at Polly Peck. Jane used to teach children at Miss Ironside's school in Kensington and now is a secretary at Stewart & Ardern.
Helen Ogilvy (top): wearing a pink linen trousers suit, which she bought at Palisades, with a white polo-neck sweater. Helen is working at the Cadogan office as a secretary.

ONE WOMAN'S WARDROBE

This week Mrs Anne Knight

Anne Knight, whose main responsibility as merchandise director for Fortnum & Mason is fashion, prefers to wear very simple clothes. If she likes a certain garment, she will have it copied in different fabrics and wear it for several seasons. As she spends most of her money on clothes to work in, she prefers three-piece suits, or dress and jackets, as they are more comfortable. She always wears hats – loves them! – and at the moment favours off-the-face styles. Says they do an awful lot for you if you're feeling off-colour or have to go out a lot as she does, and that they are a great concealer if you haven't time to have your hair done. St Laurent is her favourite French designer: "He's the best in Paris," she says. In London she favours Dorville and loves their casually elegant appearance. Accessories are terribly important to Mrs Knight, because she thinks it is pointless spending a fortune on an outfit if you are going to make do with old accessories. As she travels a lot, she tries to keep shoes and handbags to a minimum, and is keen on black patent at the moment. Mrs Knight, who is married to a veterinary surgeon, goes to the hairdressers every five days and swears by heated rollers for travelling. When she entertains, it is usually with close friends and very informal. For these occasions she prefers to wear pants or silk sweaters and skirts. At home, she wears casual clothes. She loves pants and blazers in the same colour, not quite the same idiom as a trouser-suit as she feels she hasn't the figure to wear them. New fashion, she thinks, is not necessarily restricted to the young – young people just accept change more readily; it then has to be adapted for older people. For the evening, Mrs Knight prefers a simple scheme, favouring a heavily beaded top with both long and short skirts.

Mrs Knight spends her spare time at home doing tapestry, which she finds very relaxing, and she is very interested in art, music, the theatre and the history and psychology of fashion. Important points for good grooming, in her opinion, are: be extremely careful with clothes; keep them well cleaned and never wear them more than once running; hang them up and give them time to recover.

Report by **NORMA MORICEAU**: Pictures by **ALLAN BALLARD.**

Left: Pale pink, blue, lemon and beige printed silk suit worn with pink silk blouse. The jacket is bound in matching pink silk. The hat is in matching printed silk.
Below: Pale pink shantung shirt-dress by Dorville.

Centre: Heavy white silk evening two-piece – St Laurent copy – heavily beaded around the neck and front. White silk shoes by Bally.
Above: White black-spotted PVC raincoat from Patou Ready to Wear, black leather gloves, white patent shoes with black heels and silver buckles. Black hat by Otto Lucas. Earrings by Arthur King.

Below: Silk Pucci top in lilac, pale blue and pink, worn over pale blue silk pants. Gold mesh boots.

Above: White gaberdine blazer-jacket – copy of St Laurent – with gold buttons, worn over fawn cashmere sweater with white stripe. Large roll-collar. Fawn silk pants and hopsack casuals.

Nicholas Brown has a further year of industrial training to do. Title of Diploma Project: "Weaving and Movement."

Diana Marsh goes to the RCA to further her studies in weaving. Title of Diploma Project: "Kew Gardens."

Tamara Katz will work for a firm in Stratford. Title of Diploma Project: "Landscape."

Solveig Muller will work in Germany. Title of Diploma Project: "The Diagonal in Design."

Michael Morley is undecided about his future. Title of Diploma Project: "The Neon Cube."

Yvonne Jarzebowska is to work as a weaver in Galashiels. Title of Diploma Project: "Contrast in Texture."

Inge Cordsen will work for WPM (wallpapers). Title of Diploma Project: "Designing with the Square."

Oriel Connell is going first to Sweden, and later home to New Zealand, to set up her own workshop. Title of Diploma Project: "Colour Inter Flora."

THE DESIGNERS OF TOMORROW

The Cinderella of the arts has for years been textile designing. But a change is taking place, as SARAH DRUMMOND shows in this report on the training of some of the students who have chosen textiles as a profession.

TEXTILE design has long been looked upon as the course for failed would-be art students: if you couldn't draw or paint, try textile designing. It is only now beginning to shake off this image, and the new Diploma in Art and Design (Dip. AD) which was introduced three years ago, replacing the National Diploma in Design, is at last being recognised as producing well-trained, intelligent and talented designers, full of fertile ideas.

This year's batch of 15 newly graduated Dip. ADs from the Central School of Arts and Crafts have now, with very few exceptions, secured jobs in industry.

The Central School has a tremendous reputation for its textile teaching. Masses of students apply each year, and although there are no scholarships or grants, most students manage to get grants from their local authorities. In order to join the school, students must be 18 or over, they must have five O-levels, or three O-levels and two A-levels, and they must have already put in one year at an art school. There is then an interview and they must show their work. If they are accepted, they settle at the school for three years.

The first year is a foundation course. Students have to unlearn a good deal of what they have already been taught, and set about learning basic design and the techniques of weaving and printing.

During the second year, students start putting into practice what they have learnt. Projects are arranged, they work a lot with fashion fabrics, and on interiors, *vis-à-vis* the architectural design. At the end of this second year the school arranges for the students to work for a month or so in studios or factories.

It is not until the third year that students start to concentrate on one particular aspect of design. They set to work on their Diploma Project. This is a statement about their special interest. It is presented as a "body of work," consisting of research information, sketches, notes, photographs – anything, in fact, which shows an observer how the student has tackled his subject. It is this (and taking into account how someone has worked over the three years) that can get a student the Dip. AD.

Audrey Levy, head of department at the Central School, tells me that she wishes students were older when they arrived at the school. Sometimes they resent the fact of being at "school" again, when they've only just come from one. She feels that if they were more mature when they started the course, they would profit more.

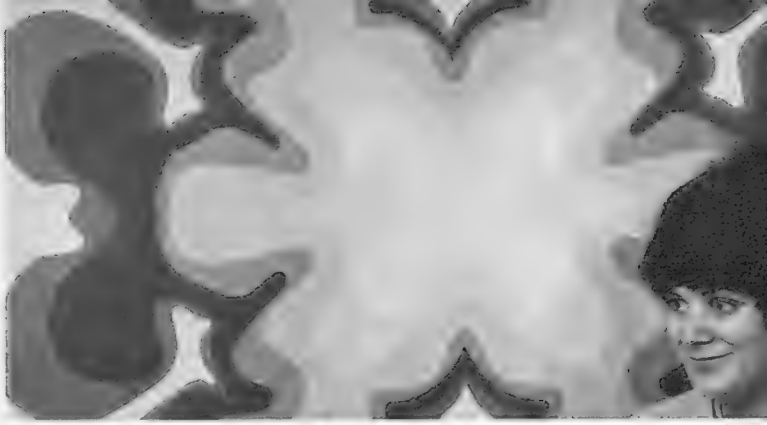
Miss Levy stresses the commercial side of textile designing to the students, and makes them aware of the fact that textile designing is part of industry as a whole.

The Diploma Projects are on exhibition for three weeks at the school, and trade people are invited to see them; they are slowly but surely becoming more responsive.

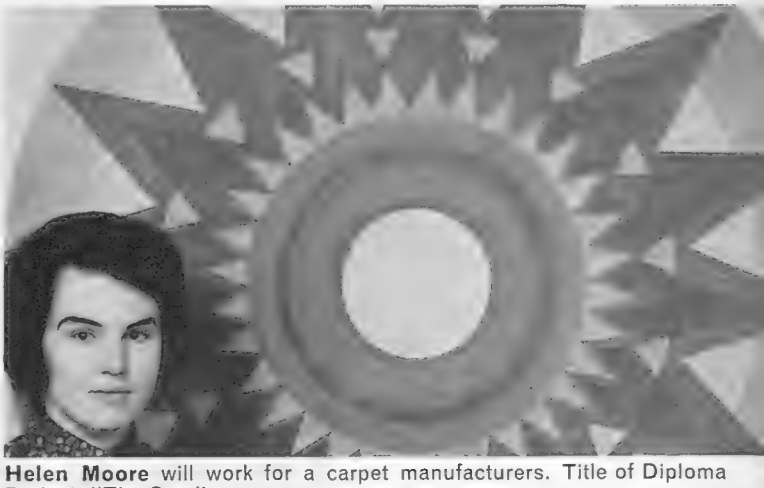
Tom Worthington of Heal's has been encouraging students for years and first started buying modern designs in 1948. He is responsible for making Heal's splendid furnishing department what it is.

"It's the big firms like Viyella, ICI and Courtaulds that we want to convert in this way," says Miss Levy. This year, Viyella expressed great interest – and, another hopeful sign this year, second-year students were invited to exhibit their fashion fabrics at the Textile Council in Manchester. Several of the designs were bought.

But the dream of all textile students never changes . . . to set up in business on their own.



Anna Harris will work for the Textile Council in Manchester. Title of Diploma Project: "Earth, Air, Fire and Water."



Helen Moore will work for a carpet manufacturers. Title of Diploma Project: "The Sun."

Sue Saunders goes to the RCA for a further three years. Title of Diploma Project: "Life and Death."

Janice Tipper has a job in industry. Title of Diploma Project: "The Exploding Hexagon."

THE TOP FILM DIRECTOR WHO LISTENED TO AN UNKNOWN CALLER

It all began with a transatlantic telephone call . . . "It was the most unusual offer I have ever received," recalls director Bryan Forbes, and it may turn out to be one of the year's most unusual films. MICHAEL VESTEY talks to the three men behind the making of it.

A transatlantic phone call came through for film director Bryan Forbes from Los Angeles. A young, enthusiastic American voice rattled quickly: "Mr Forbes, I have a great book here which you must make a film of. It's all about loneliness; an old woman who lives in a fantasy world.

"If you don't buy it, I'll ask Ingmar Bergman. My name? Oh, sorry. I'm Ronald Stedlo. How do you do."

With that, a film was born. At Pinewood Studios Bryan Forbes has just completed the final scenes in the film *The Whisperers* from a novel by Scotsman Robert Nicolson.

"It was," says Mr Forbes with wry understatement, "the most unusual offer I have ever received. I got a call from this young man who told me he had bought the film rights to the novel, and would I like to direct it. But even 6,000 miles away he was a good talker, with an engaging manner, so I listened."

Sad study

The book was duly dispatched to Forbes, who was impressed with the sad study of loneliness. It tells of an old woman, Mrs Ross (Dame Edith Evans), who lives in miserable seclusion in a dingy two-roomed flat. Her nearest friend is a Mr Conrad (Gerald Sim) from the National Assistance Board, to whom she never tires of reminding that she is a woman of splendid breeding and substance, but temporarily down on her luck.

Her restricted life revolves around her slum-like home, the National Assistance Office and the local library. Added to her delusions of lost sophistication and grandeur – she insists that any moment she will receive a legacy from her late father's estate – is a whispering she keeps hearing: it comes from the radio, the walls, the water pipes, and almost everywhere.

Her husband (Eric Portman) deserted her years ago, and the film examines her relationship with an odd assortment of neighbours who are completely unreal when all she can see are days gone by when she lived in a palace, the daughter of a bishop. So it is a harsh look at the mental breakdown of senility and the aberrations that go with it. What, then, is the attraction for three youthful people – Stedlo, Laughlin and Forbes, who is a young 40? Youth and old age, many might say, are incompatible. They might ask, too, that the young should project the old, the old portray the old.

Bryan Forbes explains: "Loneliness is something that affects us all. Most people experience the awful feeling of isolation and of being alone. I don't think age really enters into it; we all sympathise with this woman, we all understand her position, and perhaps we all want to help her somehow.

"You don't have to be old to feel that."

And Stedlo: "I hate one-dimensional characters, or fragments of people. In this book I found a complete individual, an old woman whose introspective thoughts fascinated me. It is visual, one can see Mrs Ross in real life. She is happening and one feels tremendous pity for her."

Stedlo, a pleasant, slightly-built young man, has been in the film business since he was 15 years old. He served a fast-living, illuminating apprenticeship under swashbuckling Hollywood actor Errol Flynn. When Flynn died in 1959, Stedlo went into film publicity with an urge to produce. It was then he met Michael Laughlin, a tall, toothy law student who shared the same ambition.

Now they are co-producers under Forbes in this new film – both inexperienced with a lot to learn, says the director, but full of latent talent.

Why did they select the British director with Hollywood on their doorstep? "Bryan Forbes is one of the great directors you have at the moment. We have always admired his work. We also knew he would warm to the theme."

Tight budget

Smoking incessantly, Bryan Forbes took a break and told me another reason for his enthusiasm for the subject: "It's true I have always wanted to write about loneliness or make a film about it," he says, "but I also have experience of it. I think the time I was most lonely was during the war. I remember spending my 21st birthday alone with a bottle of gin on a train speeding through Europe. It was awful."

The challenge this film offers is strong. After his brilliantly successful *Whistle Down the Wind*, *Seance on a Wet Afternoon* and *King Rat*, he feels he has another winner. The budget for the film is a tight £170,000, but it has the unqualified blessing and support of United Artists.

On the final day of filming, the studio was made up to look like a hospital ward. Dame Edith Evans, grey and fragile, lay beneath an oxygen tent in the stifling heat of studio lights for take and retake. Forbes fussed around her like a concerned son.

After an exhausting day, she nimbly stepped over wires, boxes and equipment and said, jokingly: "They'll be putting me in a coffin next." Later, she declared at an end-of-filming party: "I have enjoyed working on this film. The part immediately attracted me – it was something I could feel for.

"And, of course, the best thing about working for Bryan Forbes is that I fell in love with him. We are both the right age, too."

Director Bryan Forbes (centre) and co-producers Michael Laughlin (left) and Ronald Stedlo, who made the fortunate telephone call . . .

PROPERTY

A battlefield where Caesar is said to have fought the Ancient Britons is on the market. The Manor Park or "War Close" is part of the 25-acre Shepperton Manor estate being offered for sale by the Lindsay Settled Estate through Messrs Strutt & Parker, Lofts & Warner (41 Berkeley Square, W1).

Shepperton Manor is being offered for sale by the Lindsay Settled Estate through Messrs Strutt & Parker, Lofts & Warner (41 Berkeley Square, W1).

Knight, Frank & Rutley are selling Compass House, a modernised 18th century property at Strand-on-the-Green.

The Thames Valley manor has lordship and manorial records dating back to the 12th century. Shepperton Manor House stands on raised ground overlooking a quiet stretch of the Thames less than 20 miles from Central London. Most of the river traffic at this point is carried by the Desborough Cut. The house has over a quarter of a mile of river frontage, all lawn. It was built in 1816 but has been completely modernised in the last three years. The house has full oil-fired central heating, all main services and water.

There are century-old hand-painted murals, in the drawing-room and the music-room, which have been lovingly restored to their original condition. The walls of the drawing-room are floral panels. The music-room is also known as the tent-room, as the ceiling simulates draped damask. The three reception rooms have Italian plasterwork and, as well as six of the eight bedrooms, sweeping views across the lawns to the river and open countryside beyond.

The grounds of the house also boast a cricket ground, a large pond, landing stages and a yacht basin. There is a tree-lined driveway to the house. The lodge at the drive entrance is being offered in the sale, also a new bungalow and a gardener's cottage. The house has a large new double garage, outbuildings, peach houses and other glasshouses.

Luxurious

The highest-priced new houses in London have just been completed in Knightsbridge. Samuel Properties Ltd have developed 17 large and luxurious town houses in Ennismore Gardens, Knightsbridge, very near Hyde Park. According to the developers, the aim is to attract a new category of purchaser, people seeking an imposing but thoroughly modern house in the centre of London. It is hoped that the houses may interest the diplomatic community, as they have been planned with spacious interconnecting reception-rooms, that form a large entertaining area. Seven of the houses, those at Nos 1 to 7 Bolney Gate, have six or seven bedrooms, five bathrooms, drawing-room, dining-room, study, fully-fitted kitchen, double garage and an automatic electric passenger lift. These large houses are offered on 99-year leases for £67,250 to £68,000.

The other 10 houses are in Moncorvo Close. They are being offered for £42,750 to £50,500. These houses have five or six bedrooms and four bathrooms. Most of the houses have their own private gardens, but, by special arrangement, the owners will be able to use the gardens of the Kingston House flats nearby. The houses are being offered partially finished with a reduction in price, so purchasers can install final finishes.

Allsop & Co, 21 Soho Square, are the sole agents for this development of luxury town houses at 1-7 Bolney Gate, Knightsbridge.

An attractive period house at Chiswick's popular Strand-on-the-Green is now available through Knight, Frank & Rutley for sale by private treaty or auction later. Compass House is a modernised 18th-century property. There is an ornamental, iron-balustraded balcony, on to which double doors open from the master bedroom on the first floor.

An unusual feature of the house is the study on the lower ground floor which has twin windows overlooking the river, a parquet floor, pine-boarded wall linings and a painted ceiling. There's a drawing-room, dining-room, five bedrooms, two bathrooms and gas-fired central heating.

fiona bird

OAKFIELD Somerset Road
WIMBLEDON COMMON SW19

£12,250 to £16,750

THE FINEST RESIDENTIAL ESTATE IN SOUTH WEST LONDON

Only 15 minutes from Waterloo

2 & 3 BEDROOM FLATS with 2 BATHROOMS.
FULL CENTRAL HEATING & DOUBLE GLAZING.
SUPERBLY LANDSCAPED GARDENS. GARAGES.
RESIDENT PORTER.
GOOD MORTGAGE FACILITIES.
SHOW FLAT NOW OPEN.

Joint Sole Agents
FOLKARD AND HAYWARD 115 Baker Street W1
Telephone WELbeck 8181
HUGH HOWARD & PARTNERS 17 Church Road SW19
Telephone WIMbledon 6414
Please write for illustrated brochure.

RAISING £50,000 FOR EAST END OARSMEN

Dorothea K Woodward-Fisher, OBE, an active octogenarian with more energy than most 18-year-olds, is determined to raise £50,000 for "her boys."

They are the lads of the Poplar, Blackwall and District Rowing Club, of which Mrs Woodward-Fisher is president. She also puts in a full business day at her late husband's firm, W J Woodward-Fisher, licensed lightermen, barge and tug owners.

The rowing club will celebrate its centenary on May 7 next year. The £50,000 appeal was launched at a reception held at the Sloane Gardens home of Mr Richard Frost. The money is needed to build a completely new boathouse and gymnasium on the club's present site facing Greenwich Park.

The Greater London Council insist that the new boathouse should be an attractive addition to that part of the Thames. The club's present one was converted from the 30-year-old disused Greenwich Railway station and the boys themselves constructed a launching ramp at Calder's Wharf.

In spite of their makeshift facilities the club have been very successful at regattas. This year they achieved a total of 27 wins from 24 regattas and are the leading club on points in the country. The club has won the Doggett Coat and Badge 23 times.

Mrs Woodward-Fisher said: "It was most gratifying to see an East End club, entirely self-supporting and run by its members, get into the finals at Henley" (the club were among the finalists in the Silver Goblets at Henley this year).

The club's trustees include Lord Cottesloe, the Hon Mrs Serena Rothschild, Sir David Burnett, Admiral Sir Robin Durnford-Slater, Sir Lionel Denny, Ian Mikardo, MP, Christopher Chataway, Mr Douglas Summerfield, Mr E Bryden Besant and the Rev E S R M Michael.

Contributions can be sent to the Appeal Headquarters at 30 Belmont Hill, London, SE23.

DO-IT-YOURSELF HAUTE CUISINE

If sterling restrictions stop you taking a gourmet holiday touring Europe's 4-star restaurants . . . why not spend the money at home to learn to provide *haute cuisine* for yourself? Here are the facts about three of London's leading cookery schools – by SHEILA FITZJONES

THERE'S a shortage of good cookery schools in London. Indeed, many schools have recently been forced to close because the overheads proved too high. The few remaining schools often have waiting lists for students, so it is advisable to book well in advance.

All the schools run courses both for beginners and for those – often housewives – who are used to cooking but who want the finesse of *haute cuisine*. In general, the longer courses are designed for school-leavers as a "finishing course" for brides-to-be and for those who want to take up cooking professionally. Bachelors and husbands fed up with their wives' cooking can attend at these private schools so long as they aren't embarrassed by being very much in the minority. . . .

Cordon Bleu Cookery School

31 Marylebone Lane, W1
(WEL 2931):

This is the first and most obvious name that springs to mind when one thinks of taking a course in cookery. Incidentally, you can always sample the cookery skill of a graduate Cordon Bleu-trained student by eating in their restaurant, which is open for lunch from 12 to 2.30. Besides running one-year diploma courses (100 guineas), three-month certificate courses for advanced students (100 guineas) and a 12-week advanced certificate course for those who want to take up cooking professionally (85 guineas), the Cordon Bleu School also run various short courses to suit beginners and more advanced courses designed for those with a good basic knowledge of cookery. Details of these are as follows: Preliminary course: 12 lessons either twice a week for six weeks, or once a week for 12 weeks, 18 guineas. Advanced course: six lessons for 9 guineas or 12 lessons for 18 guineas. Evening Classes: Preliminary course of 12 lessons once a week from 6 to 8 pm for 15 guineas; or Advanced Classes, 12 lessons once a week from 6 to 8 pm for 15 guineas.

Intensive weekly courses are held during the school holidays. Practical work takes place in the morning and advanced demonstrations in the afternoon on such subjects as Patisserie, Continental Gateaux, Lunch and Dinner Parties and Buffet Suppers. These cost 15 guineas a week. Cordon Bleu School also give demonstration classes on Wednesday afternoons throughout term-time at a fee of £1 7s 6d a session, or a course of 12 evening demonstrations (Wednesdays) or on advanced cooking (Tuesday evenings) at a fee of 9 guineas.

Three Star School of Cookery

15 Beauchamp Place, SW3
(KNI 4187, TAT 4572):

Run by French-born Elisabeth Russell who started the school two years ago. Mrs Russell says that most students arrive with "nursery tastes" but by the time the nine weeks are up their palates have become very sophisticated. An example of this can be seen in the coffee they like, which she says gets stronger and stronger as the course progresses.

Details of courses are as follows: Morning course for beginners: nine weeks, beginning with cooking from scratch. Fee is 45 guineas. Afternoon course of nine weeks (four afternoons and one morning): designed for the bride, and for those who wish to cook more professionally. Fee: 45 guineas. Short course on "The Method of Cookery": two afternoons a week for three weeks, 9 guineas or 12 lessons for 15 guineas. Short course for advanced students: twice a week for three days. 9 guineas or 12 lessons for 15 guineas.

Mrs Russell will also give private lessons by arrangement. Her fees for these are 2 guineas an hour.

Elizabeth Pomeroy School of Cookery

51 Hornton Street, W8
(WES 4297):

Mrs Pomeroy is a well-known cookery journal t and broadcaster and has been running a successful c okery school since 1950. Emp asis is on individual teachir . All pupils cook separate and the courses include all spects of cooking, like marketi g (she takes pupils to the b chers so that they can reall learn how to buy meat), bu eting, and so on. Past pup s say that Mrs Pomeroy's nuine love of her work – anc of the whole art of cookir – provides the inspiration . . and the tuition does the res

Details of courses ar as follows: *Comprehensive Course* of three months: Th e full days' tuition and this course is designed for school- avers, brides-to-be, etc. T rough basic principles of ookery taught and as much a anced cookery as time perm s. Fee 70 guineas.

Refresher Course: 1 essons on Tuesday and T rsday mornings, geared fo people who have a knowl ge of cooking and who wo d like to take it up profes onally, and for "adventurou amateurs." People of all a s take this course – often mo ers of daughters who have taken the comprehensive course and who complain about their home meals! Fee is 17 guineas.

Vacation Course. Starts this year on 12 September for either one full week or two weeks. Pupils (limited to eight a class) are divided into two groups: one beginner group and one group for those with basic knowledge. Tuition is tailored to individual standards. Fees: 14 guineas for one week; 27 guineas for two weeks.

BRIDES OF THE WEEK

Above: Jenny, daughter of Mr and Mrs James Lane Fox of Middleton House, Middleton Cheney, Banbury, Oxfordshire, married Mr Anthony de Villeneuve Russell-Roberts, son of Mr and Mrs Douglas Russell-Roberts of Lennox Gardens Mews, SW1, at St Saviours, Walton Street. *Picture by Belgrave Press Bureau.*

Above: Jeni, eldest daughter of Mr E G Cass, OBE, and Mrs Cass of Rotherwick Road, NW11, married Mr Stuart Williams, elder son of Mr and Mrs F Williams of Shawforth, Lancashire, at Hampstead Parish Church. They are honeymooning in Italy, and when they return to live in London the bridegroom will continue his work as a lecturer in modern languages. *Picture by Belgrave Press Bureau.*

Above: Georgina, only daughter of Sir Norman and Lady Joseph of Wolsey Spring, George Road, Kingston Hill, Surrey, married Mr Charles Garfit, eldest son of Mr and Mrs Brian Garfit of The Old Rectory, Harlton, Cambridge, at Holy Trinity, Brompton. The groom, who is a portrait painter, and his bride are honeymooning in Switzerland, and will live in London. *Picture by Tom Hustler.*

Above: Elizabeth Jane, younger daughter of the late Mr P A Wellesley-Colley and of the Hon Mrs P Sutcliffe of Crowtree Cottage, Louth, Lincolnshire, married Mr Peter John Wilson, eldest son of Mr and Mrs S Wilson of Firs Close, Aylesford, Kent, at St Mary's, Cadogan Street. The bridegroom is an engineering sales representative, and after the honeymoon in Elba, the couple will live in Ascot. *Picture by Belgrave Press Bureau.*

Above: Angela Evelyn, youngest daughter of Dr and Mrs Dunnill, of Bexhill-on-Sea, Sussex, married Mr William Raymond Barker, only son of Mr and Mrs F Barker of Bradford, Yorks, at Holy Trinity, Brompton, and the reception was held at the Hyde Park Hotel. The honeymoon is being spent in the Dunnill's family villa near Malaga in the south of Spain. The bridegroom is a university lecturer. *Picture by Belgrave Press Bureau.*

Right: Elizabeth, eldest daughter of Mr John Jerdein of Appletrees, Weald, Kent, and Mrs R B Jerdein, of Rickmansworth Road, Amersham, married Mr Guy Brown, younger son of Mr and Mrs A G Brown of Cedars, Benscn, Oxford, at St John's Church, Hampstead. They are spending their honeymoon in Germany. The bridegroom is a research chemist. *Picture by Belgrave Press Bureau.*

Left: Maureen, daughter of Mr and Mrs C E Hazzard of Stanstead Road, Bishop's Stortford, married Mr Roy Charles Hatch, son of Mrs C H Hatch of Hastings, at All Saints, Hockerill, Bishop's Stortford.

Above: Anthea, younger daughter of Lt-Col and Mrs W B R Neave-Hill of Churchtown House, Sennen, Cornwall, married William Nicol Gent, son of Mr and Mrs G N Gent of Riverhead, Kent, at the Savoy Chapel. The bride wore a dress of white chiffon and carried a gardenia bouquet. *Picture by Belgrave Press Bureau.*

THEATRE

Kenneth Hume, husband of Shirley Bassey, is bubbling over with enthusiasm for a new musical that, in collaboration with film-man Bryan Forbes, he plans to launch into the West End soon. The subject: Dr Barnardo.

"I know – it sounds dull and miserable. But it is an extraordinary, unbelievable story, more Dickens than Dickens."

Mr Hume will chat happily away about Dr Barnardo as long as you let him, with an enthusiasm communicated by considerable research. "I went into it with a shovel and Wellington boots on. I started by reading thin pamphlets, then thick pamphlets, then books. I went down to the home and looked round the museum. Barnardo was a Dickensian character – strange, tiny, eccentric, a dandy with a positive genius for administration. And people forget he was only 19 when he started. He really took on the world, you know."

Forbes to produce

The project developed from the moment that two young men, Michael Lewis and Gilbert King, walked into Mr Hume's office and stated that they wanted to write the lyrics and music for a show. The Barnardo thought came up and Hume contacted Bryan Forbes, who will now produce the show together with Hume, and direct it himself. An as-yet-undisclosed impresario is involved as well.

"I really dig Bryan Forbes," says Hume. "We are the same age and have much the same background. I think he has a fabulous talent."

Comparisons?

Kenneth Hume has definite views about the show, and is quite aware that invidious comparisons may be drawn between his musical and *Oliver*: "After all the period is the same, 1860, and it's about the East End." But he has no intention of either depressing anyone, or doing any particular flag-selling, as he terms it, for Dr Barnardo's Homes. "Pure entertainment it will be. We have some interesting thoughts for presentation, and I hope we won't offend anyone in the theatre. We may use some cinematic techniques as well as other innovations and extensions of existing ideas. Perhaps some staid ladies and gentlemen may hiss quietly into their tea, but the scenery certainly won't get up and sing."

Love themes

The musical takes the story of Dr Barnardo from when he started at the age of 19, up to his marriage at the age of 25. There are two love themes, one with a girl who carried a torch for him, another with the girl he eventually marries. "We haven't distorted the truth, but have had to impose some dramatic shape on to it."

Casting and assigning the designs has not yet been decided, but Mr Hume has photographed all the items in the Barnardo Museum, so authenticity will be to the fore. "Apparently Barnardo himself photographed the children as they arrived – some had to have their clothes literally cut off their backs."

Theatre Museum

It is surprising that so few people know of the existence of the British Theatre Museum, at Leighton House in Holland Park Road, Kensington. It was founded as recently as 1955, when it was realised that a considerable amount of material relevant to the history of the English Theatre was being sold abroad, notably to America. Donald Sinden, who is a member of the executive committee, points out: "Everything else that the British have excelled in has its museum – engineering, literature, and there's the National Maritime Museum at Greenwich. But the theatre is this country's greatest contribution to world art. And nothing was done about it.

"There are a lot of private collections still existing, and the Museum means that there is somewhere for owners to leave them to."

Material poured in

In 1962 a gallery in Leighton House was leased, Sir Hugh Casson redesigned it, and the British Theatre Museum Association had somewhere to display their collection. But material poured in continually and a great proportion of it has been kept in store. Now the Council of the Royal Borough of Kensington and Chelsea have put two of the larger rooms at Leighton House at the Museum's disposal, and the public will be able to see, for the first time, a lot of things that have been so far hidden. Exhibits range from small, amusing items, like the magic piano used in *Salad Days*, to major items of interest to scholars and the general public alike – such as a collection of Irving theatricalia loaned by Miss Rosamund Belmore.

The exhibition will continue until 27 August. Admission free: Monday-Friday, 11 am-6 pm. Sat, 11am-5 pm.

Lisa to quit

So Lisa Shane says she's going to quit. "It's a dirty business, show business," she said after she had discovered that she wasn't actually top of the bill at the Pigalle after all. Lisa, you will remember, took over Saturday evening performance in *Funny Girl*, and it was announced that she would feature in the title role when Barbra Streisand left the show. But this did not happen; the show was taken off.

When she told me she had been engaged to play the Pigalle, Lisa was excited, naturally. Not merely because it represented some compensation for the unfunny *Funny Girl* episodes, but also because it would enable her to show her specific talents: "I'm a singer with heart," she told me. And after seeing her in *Funny Girl* and hearing about her first night at the Pigalle, I can confirm that this is so.

Rough treatment

It seems unfortunate that a girl with such evident talent should find herself treated so roughly. I suggest a few managements drop into the Pigalle while she is still there ("I will honour my contract," she says) and wake up to the fact that there is a potent musical-comedy star here. Lisa has tackled most things in show-business, from whistling when she was three years old, to elephant riding in a Swiss circus. I can't really see her giving up show business altogether.

Duras plays

When the extended run of *Bread and Butter* ends at the Jeanetta Cochrane Theatre, the London Traverse Theatre Company are presenting two plays by Marguerite Duras, one of which, *La Musica*, is an English stage première. The other is called *The Square*. Milo Sperber will direct. They will be an interesting follow-up for those impressed by Duras' *Days in the Trees*.

A pity

It is a pity *The Anniversary* is ending at the Duke of York's Theatre, largely because Michael Crawford is contracted to film in Spain. This production was continually one of my top five plays in the West End, nasty though it is. But rarely has a play been so expertly cast, making it impossible to select any individual for particular praise. Michael Codron plans to take it to Broadway as soon as the original cast can be assembled. Americans will get what is probably their most bizarre view to date of English family life.

The Anniversary is being replaced by *Public and Confidential*, which is described as a political comedy and has been written by Benn Levy. The production stars Mrs Benn Levy, of course – Constance Cummings.

roger baker

WEST END

openings

M 15 Aug: **OF EROS AND DUST**, Open Air Theatre, Regent's Park, NW1 (HUN 1813). Jazz and poetry devised by Benny Green, David Williams, with Patrick Wymark, Eileen Atkins, Annie Ross, Johnny Dankworth and his Band. 8.0. Ends 27 Aug

W 17 Aug: **PUBLIC AND CONFIDENTIAL**, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Benn Levy. Dir: Stuart Burge. Political comedy. Cast: John Gregson, Constance Cummings, Wendy Varnals, Peter Copley. 7.15. Cont: 7.45

current

ALIBI FOR A JUDGE, Savoy, (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

Hilda Fenemore in "He Was Gone When They Got There." She is involved with computerised state.

THE ANNIVERSARY, Duke of York's (TEM 5122). Mona Washbourne as a fearsome mother in expertly written, cast and directed black comedy. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45). Opened 20 Apr 1966. Ends 13 Aug

ARSENIC & OLD LACE, Vaudeville (TEM 4871). Pungent revival of deliciously nasty comedy. Fame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

THE BELLOW PLAYS, Fortune, Russell Street (TEM 2238). Miriam Karlin and Harry Towb in three short dialogues. *Out from Under*, *Orange Soufflé* and – probably the most amusing – *The Wen*. 8.15 (ends 10.20). Th & Sat: 5.30 (ends 7.35); 8.15 (ends 10.20). Opened 28 June 1966

BEYOND THE FRINGE 1965, May Fair (MAY 3036). It's a bit behind it now, but even the 50th cast change pleasantly revives nostalgia for the good old days of satire. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace (VIC 1317). It would make a fair television show, this. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess (TEM 8243). Nicholas Parsons (Peter Byrne from 8 Aug) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W:

2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

BREAD AND BUTTER, Jeanetta Cochrane Theatre, Holborn (CHA 7040). Glasgow-Jewish case histories reviewed by Cecil P Taylor. 7.45. Re-opens 8 Aug until 20 Aug

CHARLIE GIRL, Adelphi (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, (WHI 6692). Danny la Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

A FRIEND INDEED, Cambridge, Earlham Street (TEM 6056). William Douglas-Home teases with suggestion of infidelities, and gets a giggle from hints of incest. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

HELLO DOLLY! Theatre Royal, Drury Lane (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HE WAS GONE WHEN THEY GOT THERE, Mermaid, Blackfriars (CIT 7656). Bernard Miles and Peter Bayliss in yet another play from Bill Naughton. 6.10, 8.45. Opened 29 July 1966

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). *Fin de siècle* morality amongst the Wildest epigrams, together with Margaret Lockwood, Richard Todd, Roger Livesey. 7.45 (ends 10.15). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Reopens: Sat 13 Aug

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick (TEM 4601). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0

Roger Livesey plays Lord Caversham in "An Ideal Husband": one of the best cameo performances in town.

(ends 10.15). W & Sat: 3.0 (ends 5.15). Opened 20 July 1966

LET'S GET A DIVORCE, Comedy, Panton Street (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in a polished English version of a Sardou comedy. 8.30 (ends 10.40). W & Sat: 6.0 (ends 8.10). Opened 26 July 1966

LONDON LAUGHS, Palladium (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May 1966

MANUELA VARGAS and her Company of Flamenco Dancers, Prince of Wales (WHI 8681). This, they say, is the authentic sweaty Flamenco. 8.0. W: 2.30. Sat: 6.0, 8.45. Opened 2 Aug 1966. Ends 27 Aug

A MIDSUMMER NIGHT'S DREAM, Open Air Theatre,

Celia Johnson in "The Cherry Orchard" at Chichester: Chekhov on the open stage introduces new dimensions.

Regent's Park (HUN 1813). If it doesn't rain on you, here's the ideal Shakespeare setting. 7.45 (ends 10.30). W, Th, Sat: 2.30 (ends 5.15). Ends 13 Aug

THE MOUSETRAP, Ambassadors, West Street (TEM 1171). After 14 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

OLIVER! New Theatre (TEM 3878). A great original, a touch sweetened by its long run, but great for the kids. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

THE OWL & THE PUSSYCAT, Criterion (WHI 3216). Lovely Diana Sands is a kooky pussycat and Anton Rodgers the wise old owl – and they get together. 8.15 (ends 10.35). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Wed: 3.0 (ends 5.15). Opened 2 Mar 1966

THE PRIME OF MISS JEAN BRODIE, Wyndham's (TEM 3028). Muriel Spark's dry, witty novel in a watery adaptation, but totally redeemed by Vanessa Redgrave in the title rôle. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 Mar

ROBERT & ELIZABETH, Lyric, (GER 3686). Musical version of The Barretts of Wimpole Street. Comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15)

SPRING & PORT WINE, Apollo, (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15), 8.40 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

THE THUNDERBOLT, New Arts (TEM 3334). Welcome revival of a rare Arthur Wing Pinero study of a family in combat over a will. 8.0. Sat: 5.0, 8.0. Opened 3 Aug 1966. Ends 27 Aug

WAIT UNTIL DARK, The Strand, Theatre, Aldwych (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50), 8.30 (ends 10.50). Opened 27 July 1966

YOU NEVER CAN TELL, Theatre Royal, Haymarket (WHI 9832). Reasonably starry revival of not one of Shaw's most brilliant comedies, but Sir Ralph Richardson is virtuosic. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan. Ends 17 Sept

OUT OF TOWN

CHICHESTER FESTIVAL THEATRE, Sussex (OCH3 86333). Th 11, F 12, Sat 13, M 15 & W 17 Aug: MACBETH. John Clements, director of the theatre, takes the title role. 7.0. Th: 2.0

Th 11, F 12, Sat 13 & T 16 Aug: THE CHERRY ORCHARD. Author: Chekhov. Celia Johnson as Ranevska. Distinguished cast occasionally pins down elusive atmosphere. 7.0. Sat: 2.0

Ian Holm plays Henry V at Stratford-upon-Avon: the stature of his performance exceeds his lack of inches.

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warks. (OST9 2271). Th 11 & Sat 13 Aug: HENRY V. Dir: John Barton, Trevor Nunn. Th: 6.30. Sat: 7.30

F 12 Aug: HENRY IV PART I. Dir: John Barton with Trevor Nunn, Clifford Williams. 7.30

Sat 13 Aug: HENRY IV PART II. Dir: John Barton with Trevor Nunn, Clifford Williams. 2.0

M 15 & W 17 Aug: TWELFTH NIGHT. Diana Rigg assumes boy's clothes as Viola in Clifford Williams's aromatic production. 7.30

T 16 Aug: HAMLET. More chances to see David Warner's contemporary interpretation, and Peter Hall's exciting production. 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford (OGU 360191). T 16 & W 17 Aug: ON APPROVAL. Author: Frederick Lonsdale. Dir: Murray Mcdonald. Cast: Michael Denison, Dulcie Gray, Susan Hampshire, Robert Flemyng. 7.45

REPERTORY

ENGLISH STAGE COMPANY, Royal Court Theatre (SLO 1745). UBU ROI. 7.30 (ends 10.0). Sat: 3.0 (ends 5.30)

NATIONAL THEATRE COMPANY, Old Vic (WAT 7616). Th 11 Aug: OTHELLO. Olivier's greatest impersonation. 2.15 (ends 5.25)

Th 11 Aug: JUNO AND THE PAYCOCK. Olivier directs Sean O'Casey's comedy-flecked melodrama. 7.30 (ends 10.0)

F 12, Sat 13 Aug: LOVE FOR LOVE. Peter Wood opts for realism in a golden production of Congreve's flawed classic. 7.30 (ends 10.15). Sat mat: 2.15 (ends 5.0)

T 16, W 17 Aug: TRELAWNY OF THE "WELLS." Pinero's touching backstage story. 7.30 (ends 10.15)

NATIONAL THEATRE COMPANY, Queen's Theatre, Shaftesbury Avenue (REG 1166). Th 11 Aug: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. Most controversial play of recent weeks with the funniest. 7.30 (ends 10.15)

F 12, Sat 13 Aug: THE ROYAL HUNT OF THE SUN. Peter Shaffer's epic treatment of the Spanish conquest of Peru. 7.30 (ends 10.30). Sat mat: 2.15 (ends 5.15)

M 15-W 17 Aug: A FLEA IN HER EAR, by George Feydeau. 7.30 (ends 10.0). W mat: 2.15 (ends 4.45)

ROYAL SHAKESPEARE COMPANY, Aldwych Theatre (TEM 6404). Th 11, Sat 13, T 16 Aug: DAYS IN THE TREES, by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 8.0 (ends 10.0)

F 12, Sat 13, M 15 Aug: THE METEOR, by Dürrenmatt. Patrick Magee as a resurrected man. 8.0. Sat: 2.30

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). BARRY SMITH'S THEATRE OF PUPPETS. Th 11-Sat 13 Aug: 8.0. Sat: 5.0, 8.15

LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). BRIAR ROSE – the story of Sleeping Beauty. Sat 13 Aug: 3.0 & 5.0

LITTLE THEATRE, Garrick Yard, St Martin's Lane, WC2 (COV 0660). TWO ONE-ACT PLAYS. Th 11-Sun 14 Aug: 8.0. Sun: 7.30

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M & T: 8.0. W-Sat: 9.0

PERIMETER

ASHCROFT, Fairfield Halls, Croydon (CRO 9291). HOSTILE WITNESS. Th 11-Sat 13 Aug: 8.0. Sat Mat: 5.0. AN INSPECTOR CALLS. T 16 & W 17 Aug: 8.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). AN INSPECTOR CALLS. Th 11-Sat 13 Aug: 8.0. Th & Sat Mats: 2.30. ADAM'S APPLE. M 15-W 17 Aug: 8.0

THE INTIMATE THEATRE, Palmers Green, N13 (PAL 3798). MURDER AFTER HOURS. M 15-W 17 Aug: 7.30

NEW THEATRE, Bromley, Kent (RAV 6677). WITNESS FOR THE PROSECUTION. M 15-W 17 Aug: 7.45

QUEEN'S THEATRE, Hornchurch, Essex (HX4 3333). BUSYBODY. Th 11-Sat 13 Aug: 8.0. Th Mat: 3.0. Sat: 5.0, 8.15. CELEBRATION. T 16 & W 17 Aug: 8.0

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). RATTLE OF A SIMPLE MAN. 7.45. Sat: 5.30, 8.15

FILMS

Those who decry the current vogue of tricksy comedy-thrillers in comparison with *Charade*, the prototype for *Masquerade*, *Arabesque* et al, surely forget that it was the expertise and tightly accurate playing of the cast that contributed largely to *Charade's* success, from Walter Matthau and James Coburn, but above all from Cary Grant and Audrey Hepburn.

The ability to get hold of quite ordinary script, wring it around and make it seem eminently personal is now being demonstrated by Mr Grant in *Walk, Don't Run* and by Miss Hepburn in *How to Steal a Million* (U, Carlton, Haymarket, currently). Miss Hepburn, the only actress who makes her model dresses (again by Givenchy) look lived-in, is the daughter of a millionaire art forger (Hugh Griffith, as Welsh a Frenchman as ever lived).

With false pride blurring his better judgment, Griffith agrees to put one of his prize possessions, the Cellini Venus (fake, of course) on show at a famous French art gallery, thus laying it open to official inspection and disproval. With the aid of a private detective (played as the bemused innocent by Peter O'Toole), who has fallen for her flawless features and alabaster smile, Miss Hepburn plots to steal the statue on the night before the official inspection.

Audrey Hepburn's next is opposite Albert Finney in "Two for the Road."

The actual robbery, accomplished with the help of a boomerang-kite and a large magnet, is polished, tense, amusing. And Audrey, with the help of O'Toole and a red-nosed comic gendarme named Moustache, with a secret beer-bottle in the fire-bucket, makes it all a delicious escapade. Director William Wyler seems to be letting his actors work harder than they should for their effects, but then he's got Audrey Hepburn.

● *Torn Curtain* (A. Odeon, Leicester Square, from 11 August) is the most un-Hitchcock-like Hitchcock in a decade. Not a twist, shock or surprise to speak of, with a subdued Paul Newman involved in a conventional plot about spying behind the Iron Curtain. Small wonder the secret police are on his trail in no time flat, for he couldn't act more suspiciously if he tried. As his loyal, dewy-eyed girl-friend, Julie Andrews is distinctly out of place. Apart, in fact, from the obligatory grisly murder scene, and the Hitchcock personal appearance, it might (almost) be any UNCLE film.

david quinlan

WEST END

openings

BIG DEAL AT DODGE CITY (U). A high-spirited comedy of the old West, deftly directed by Fielder Cook. The action is set largely in one smoke-filled room, in which the local big-shots are playing their annual game of poker. They're joined by a homesteader (Henry Fonda) who loses his life savings. Joanne Woodward plays his wife, whose charm and sleight of hand save the situation. (Jason Robards Jr., Paul Ford, Charles Bickford. Col. 96 min.) *Warner, Leicester Square.* GER 3423. 1.13, 3.50, 6.29, 9.10. Sat only: 11.58 pm. Sun: 3.30, 6.14, 9.3. Opens 11 Aug

CAST A GIANT SHADOW (A). Long, long drama of the 1948 Israeli freedom fight. Colonel Mickey Marcus, the hero, may have been a great man, but it doesn't show in these flag-waving antics. Only the end is really moving. (Kirk Douglas, Senta Berger, Yul Brynner, John Wayne, Frank Sinatra, Angie Dickinson. Dir: Melville Shavelson. Col. 138 min.) *London Pavilion, Piccadilly Circus.* GER 2982. Opens 11 Aug

TORN CURTAIN (A). Hitchcock's 50th film, in which an American scientist (Paul Newman) fakes defection to East Germany in order to discover a Communist defence secret. But the Hitchcock flair for suspense wears a little thin in places, although it has its good moments. Julie Andrews, as Newman's partner, is lamentably miscast. Rather a disappointment for Hitchcock admirers. (Col. 128 min.) *Odeon, Leicester Square.* WHI 6111. 12.30, 3.15, 5.55, 8.40. Sat only: 11.0 pm. Sun: 3.15, 5.55, 8.40. Opens 11 Aug

current

ARABESQUE (A). Sophia Loren and Gregory Peck puzzle over a plot involving an intrigue to assassinate a middle-eastern Prime Minister. Cinematic high jinks are taken to excess, although it is sporadically amusing. (Alan Badel. Col. 105 min.) *Leicester Square Theatre.* WHI 5252. 1.30, 3.50, 6.25, 9.0. Sun: 3.50, 6.25, 9.0

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.45. Sun: 4.0, 7.30

THE BLUE MAX (A). George Peppard is an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal the Kaiser's air force can gain. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CUL-DE-SAC (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorleac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 111 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm: 1.0, 3.25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

DALEKS – INVASION EARTH 2150 AD (U). Lots of pace and noise make this a must for indoctrinated children. (Peter Cushing, Ray Brooks. Col. 84 min.) *Studio One, Oxford Street.* GER 3300. 12.30, 2.10, 5.0, 8.0. Sun: 2.35, 5.20, 8.0. Ends 18 Aug

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat: Late Show 11.0. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

HAMLET (U). Olivier's least successful film version of a Shakespeare play, but none the less a considerable achievement, with memorable, sober black-and-white photography. Olivier's Hamlet is somewhat too self-assured, but Jean Simmons' Ophelia is a touching performance. (155 min.) *Academy Two, Oxford Street.* GER 5129

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn as a professional art thief bent on acquiring a Cellini nude, and Peter O'Toole, an elegant detective who becomes her partner in crime. Skilfully contrived, the film lacks any real spirit. (Col: 123 min.) *Carlton, Haymarket.* WHI 3711. 1.0, 3.30, 6.5, 8.40. Sat only: 11.15. Sun: 3.30, 6.5, 8.40. *New Victoria,* VIC 2544, and *Kensington Odeon,* WES 0131

KHARTOUM (U). Colossal battle scenes and an all-star cast, have been added with strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson. Col. Cinerama. 130 min.) *Casino, Old Compton Street, W1.* GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

MARY POPPINS (U). Walt Disney's musical about an enchanted nanny, with the most tuneful score in a decade. Dick Van Dyke is the show-stopper as the chimney sweep, pavement artist and one-man band. (Julie Andrews. Col. 139 min.) *Prince Charles, Leicester Place.* GER 8181. 2.20, 5.10, 8.5. Extra show Sat: 11.30 am

MODESTY BLAISE (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Dirk Bogarde is superb as the arch-villain. (Monica Vitti, Terence Stamp. Col. 120 min.) *Rialto, Coventry Street.* GER 3488. 1.15, 3.40, 6.10, 8.40. Sat: Late Show 11.55. Sun: 3.25, 5.55, 8.25. (Check with cinema)

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle dreamer, a failed artist, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. (Vanessa Redgrave, Irene Handl. 97 min.) *Berkeley, Tottenham Court Road.* MUS 8150. 2.35, 5.45, 8.45. Sun: 5.45. 8.45. With: *Tokyo Olympiad* (U). (Check with cinema)

NEVADA SMITH (A). Steve McQueen's erratic performance as a half-Indian boy, who sets out to avenge the brutal murder of his parents, and tracks down the three men responsible. Proceedings are far too long-winded. (Brian Keith, Suzanne Pleshette, Karl Malden. Col. 120 min.) *Plaza, Piccadilly Circus.* WHI 8944. 1.10, 3.40, 6.5, 8.35. Sat: Late Show 11.0. Sun: 2.15, 5.23, 7.58

ONE OF OUR SPIES IS MISSING (U). The fourth UNCLE film. More serious than its predecessors in places, but just as dull, with a very stolid lot of villains. (Robert Vaughn, David McCallum, Vera Miles. Col. 91 min.) *Ritz, Leicester Square.* GER 1234. 1.3, 3.7, 5.11, 7.15, 9.19. Sat: Late Show 11.38. Sun: 3.3, 5.7, 7.11, 9.15. *Jacey, Marble Arch.* MAY 6396

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0

LA REGLE DU JEU (A). One of the finest examples of Jean Renoir's equivocal style. Made in 1939. A gentle satire of upper class life and values. (Marcel Dalio, Nora Gregor. Sub-titles. 110 min.) With: *The Passenger* (X). Director, Munk. 62 min.) *Academy One, Oxford Street.* GER 2981. 3.0, 6.0, 9.10. Sun: 5.25, 8.35

THE SOUND OF MUSIC (U). Hosts of singing nuns and children. Christopher Plummer as the somewhat authoritarian father of the brood: Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road, W1.* MUS 8176. 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon, with much reverence, but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner. Col. 219 min.) *Astoria, Charing Cross Road.* GER 5385. 2.0, 7.0. Sun: 6.0

A TRAP FOR CINDERELLA (X). A rather plodding French-Italian thriller, about a girl who escapes from a fire in which her cousin is killed, inherits a fortune, but becomes a victim of amnesia and comes to believe that she is really her cousin. (Madeleine Robinson, Dany Carrel. 110 min.) With: *Loving Couples* (X). *La Continentale, Tottenham Court Road.* MUS 4193. 12.55, 4.50, 8.50. Sun: 4.50, 8.50. (Check with cinema)

WALK, DON'T RUN (U). Cary Grant's timing has never been better than in this comedy about an English businessman who brings a young girl student and an Olympic walker together by devious means. (Samantha Eggar, Jim Hutton. Col. 113 min.) *Columbia. Shaftesbury Avenue.* REG 5414. 1.39, 3.57, 6.15, 8.38. Sat: Late Show 11.0. Sun: 3.57, 6.15, 8.3

THE WAR GAME (X). Written and produced by Peter Watkins. Imaginary nuclear attack on Britain (50 min.) With: *Four in the Morning* (X). *Piccadilly Circus Classic.* GER 2380. Pgm: 12.15, 1.5, 3.35, 6.5, 8.35. Sat: Late Show 11.15. Sun: 12.45, 3.10, 5.40, 8.10

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple and their violent, utterly destructive quarrels, in which they ruthlessly tear at each other's weaknesses. The couple are well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street.* GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat: Late Show 11.0. Sun: 3.0, 5.30, 8.10

GENERAL RELEASE

* Sunday programme differs
† Check with cinema

DISTRICT DIRECTORY

Baker Street Classic. 33, 36, 38.
Belmont Essoldo. 16.
Brixton Classic. 3, 60.
***Brixton Granada.** 2, 16.
***Camberwell Grand.** 2, 8.
Charing Cross Road Jacey. 35.
Chelsea Classic. 30, 34.
Chelsea Essoldo. 1, 17.
Croydon Classic. 21.
Dalston Classic. 59.
East Ham Granada. 18.
Edgware Road ABC. 61.
†**Edgware Road Gala Royal.** 12.
Eltham Hill Gaumont. 55.
Finchley Rex. 26.
Fulham Road ABC. 61.
Golders Green Ionic. 17.
Hackney Essoldo. 4, 40.
Hammersmith Broadway. 5.
Hampstead Everyman. 22, 33.
Harringay Curzon. 10, 14.
Harrow Road Prince of Wales. 5.
Hendon Gala. 37, 39.
Hendon Gaumont. 12.
***Highams Park Regal.** 24, 28.
***Islington Rex.** 11, 54.
Kilburn Classic. 43.
Kilburn Grange. 49.
Notting Hill Classic. 31, 32, 51.
Notting Hill Gaumont. 52.
***Notting Hill Imperial Playhouse.** 57.
Oxford Street Cinephone. 15.
Praed Street Classic. 41.
Putney Globe. 9, 24, 47.
Queensbury Essoldo. 1, 25.
Raynes Park Rialto. 9, 25, 47.
Richmond Gaumont. 49.
***St Pancras Tolmer.** 23, 4.
***Stepney Essoldo.** 16, 42.
Stockwell Classic. 48, 50.
Stoke Newington Coliseum. 18, 19, 58.
Thornton Heath Granada. 7.
Tooting Astoria. 20, 45.
***Tooting Classic.** 27, 46.
***Victoria Biograph.** 6, 29.
Victoria Cameo. 13, 44.
Waterloo Station Classic. 53, 56.

RANK RELEASE NORTH

From Fri: BORN FREE (U). Virginia McKenna – *above* – makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to its survival. Of great sentimental appeal to all animal-lovers. (Bill Travers, Geoffrey Keen, Dir: James Hill. Col. 99 min). With: **Hey There, It's Yogi Bear** (U). Ends Th 18 Aug.

RANK RELEASE SOUTH

From Fri: WALK, DON'T RUN (U). Cary Grant's timing has never been better than in this comedy about a businessman who brings a young girl student and an Olympic walker together by devious means. Not a great film, but continually enjoyable. (Samantha Eggar – *above* – Jim Hutton. Dir: Charles Walters. Col. 113 min). With : **Tattooed Police Horse** (U). Ends Th 18 Aug.

ABC RELEASE NORTH

From Fri: ONE OF OUR SPIES IS MISSING (U). The fourth UNCLE film is yet another two-part TV serial converted to the screen for British audiences. More serious than its predecessors in places, but just as dull, with a very stolid lot of villains. (Robert Vaughn – *above* – David McCallum, Vera Miles, Maurice Evans, Yvonne Craig. Col. 91 min). With: **Hold On!** (U). Ends Th 18 Aug.

ABC RELEASE SOUTH

From Fri: DALEKS – INVASION EARTH 2150 AD (U). Dr Who has only a few rels (Dalek unit of time) left to prevent the extermination of the earth. Daleks to the left of him, Daleks to the right of him. Lots of pace and noise make this a must for indoctrinated children. (Peter Cushing – *above* – Bernard Cribbins, Ray Brooks. Dir: Gordon Flemyng. Col. 84 min). With: **Indian Paint** (U). Ends Th 18 Aug.

ADVENTURE

1 **The Black Tulip** (U). Alain Delon. Virna Lisi. Fri, seven days: Chelsea Essoldo. Sun, seven days: Queensbury Essoldo

2 **Death Drums Along the River** (U). Richard Todd. Until Sat: Camberwell Grand. Mon, five days: Brixton Granada

3 **Devil Ship Pirates** (U). Christopher Lee. Mon, four days: Brixton Classic

4 **First Men in the Moon** (U). Edward Judd. Until Sat: Hackney Essoldo

5 **Hercules Against the Sons of the Sun** (U). Mark Forest. Fri, seven days: Hammersmith Broadway, Harrow Road Prince of Wales

6 **Hercules Unchained** (U). Steve Reeves. Until Sat: Victoria Biograph. With: Haunted Palace (X)

7 **In Search of the Castaways** (U). Hayley Mills. Fri, seven days: Thornton Heath Granada

8 **Ivanhoe** (U). Robert Taylor. Mon, three days: Camberwell Grand

9 **King Solomon's Mines** (U). Stewart Granger. Sun, seven days: Putney Globe, Raynes Park Rialto

10 **Pirates of Blood River** (U). Kerwin Mathews, Marla Landi. Sun, four days: Harringay Curzon

11 **Seven Faces of Dr Lao** (U). Tony Randall, Arthur O'Connell. Mon, three days: Islington Rex

COMEDIES

12 **Alfie** (X). Michael Caine. Edgware Road Gala Royal. Fri, seven days: Hendon Gaumont

13 **Billy Liar** (A). Tom Courtenay. Until Sat: Victoria Cameo

14 **Doctor in Clover** (A). Leslie Phillips, John Fraser. Until Sat: Harringay Curzon

15 **Do You Believe in Angels?** (A). Jarl Kulle, Christina Schollin. Oxford Street Cinephone

16 **The Great St Trinian's Train Robbery** (U). Frankie Howerd, Dora Bryan. Until Fri: Brixton Granada. Until Sat: Belmont Essoldo. Mon, six days: Stepney Essoldo

17 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy, Ethel Merman. Until Sat: Chelsea Essoldo. Sun, seven days: Golders Green Ionic

18 **Man from Button Willow** (U). Cartoon. Fri, seven days: East Ham Granada. Sun, seven days: Stoke Newington Coliseum

19 **Man of the Moment** (U). Norman Wisdom. Sun, seven days: Stoke Newington Coliseum

20 **M Hulot's Holiday** (U). Jacques Tati. Sun, seven days: Tooting Astoria

21 **One Good Turn** (U). Norman Wisdom. Fri, seven days: Croydon Classic

22 **The Rebel** (U). Tony Hancock. Until Sun: Hampstead Everyman

23 **The Square Peg** (U). Norman Wisdom. Until Sat: St Pancras Tolmer. With: North West Frontier (U)

24 **That Darn Cat** (U). Hayley Mills. Until Sat: Putney Globe. Mon, three days: Highams Park Regal

25 **That Riviera Touch** (U). Morecambe and Wise. Until Sat: Queensbury Essoldo, Raynes Park Rialto

26 **The Ugly Dachshund** (U). Suzanne Pleshette, Dean Jones. Fri, seven days: Finchley Rex

27 **Up in the World** (U). Norman Wisdom. Mon, four days: Tooting Classic

28 **The Wonderful World of the Brothers Grimm** (U). Laurence Harvey, Claire Bloom. Until Sat: Highams Park Regal

DRAMA

29 **The Beauty Jungle** (A). Janette Scott. Mon, three days: Victoria Biograph

30 **Look Back in Anger** (X). Richard Burton. Mon, four days: Chelsea Classic

31 **Long Day's Journey into Night** (A). Katharine Hepburn, Ralph Richardson. Mon, four days: Notting Hill Classic

32 **The Loudest Whisper** (X). Audrey Hepburn, Shirley MacLaine. Fri, three days: Notting Hill Classic

33 **Our Man in Havana** (A). Alec Guinness. Fri, three days: Baker Street Classic. Mon, seven days: Hampstead Everyman

34 **La Peau Douce** (X). Jean Desailly, Françoise Dorléac. Fri, three days: Chelsea Classic

35 **To Love** (X). Harriet Andersson. Charing Cross Road Jacey

36 **A View from the Bridge** (X). Raf Vallone. Mon, four days: Baker Street Classic

37 **Vice and Virtue** (X). Annie Girardot, Catherine Deneuve. Until Sat: Hendon Gala

38 **Vivre sa Vie** (X). Anna Karina. Fri 12 Aug, 11.15 pm only: Baker Street Classic

39 **Woman in White** (X). Marie-José Nat. Sun, seven days: Hendon Gala. With: Violent Ecstasy (X)

MUSICALS

40 **Blue Hawaii** (U). Elvis Presley. Sun, four days: Hackney Essoldo

41 **Captain January** (U). Shirley Temple. Fri, seven days: Praed Street Classic

42 **Fun in Acapulco** (U). Elvis Presley, Ursula Andress. Until Sat: Stepney Essoldo

43 **GI Blues** (U). Elvis Presley. Fri, seven days: Kilburn Classic

44 **A Hard Day's Night** (U). The Beatles. Sun, four days: Victoria Cameo

45 **Mary Poppins** (U). Julie Andrews, Dick van Dyke. Until Sat: Tooting Astoria

46 **Rebecca of Sunnybrook Farm** (U). Shirley Temple. Fri & Sat: Tooting Classic. With: Whistle Down the Wind (U)

47 **Seven Brides for Seven Brothers** (U). Howard Keel, Jane Powell. Sun, seven days: Raynes Park Rialto, Putney Globe

48 **Summer Holiday** (U). Cliff Richard. Mon, four days: Stockwell Classic

49 **The Wizard of Oz** (U). Judy Garland. Fri, seven days: Kilburn Grange, Richmond Gaumont

50 **The Young Ones** (U). Cliff Richard. Fri, three days: Stockwell Classic

THRILLERS

51 **Confessions of a Counter-Spy** (U). Ernest Borgnine. Fri 12 Aug, 11.15 pm only: Notting Hill Classic

52 **Modesty Blaise** (A). Monica Vitti, Dirk Bogarde, Terence Stamp. Fri, seven days: Notting Hill Gaumont

WAR

53 **The Desert Rats** (U). Richard Burton, James Mason. Fri, three days: Waterloo Station Classic (evenings only)

WESTERNS

54 **Apaches' Last Battle** (U). Lex Barker. Until Sat: Islington Rex

55 **Broken Lance** (U). Spencer Tracy. Fri, seven days: Eltham Hill Gaumont

56 **Cheyenne Autumn** (U). Richard Widmark, Carroll Baker. Mon, four days: Waterloo Station Classic (evenings only)

57 **Copper Sky** (U). Coleen Gray, Jeff Morrow. Until Sat: Notting Hill Imperial Playhouse

58 **Gunfight at High Noon** (U). Richard Harrison. Until Sat: Stoke Newington Coliseum

59 **The Magnificent Seven** (U). Yul Brynner, Steve McQueen. Fri, seven days: Dalston Classic

60 **Walk the Proud Land** (U). Audie Murphy, Anne Bancroft. Fri, three days: Brixton Classic

PRE-RELEASE

61 **The Great Race** (U). Tony Curtis, Natalie Wood, Jack Lemmon. Fri, seven days: Edgware Road ABC, Fulham Road ABC

FILMS IN FLIGHT

PAN-AM, West-bound. Arabesque. East-bound: The Big Hand for the Little Lady. Until 31 Aug
AIR FRANCE, West-bound. To New York: The Moving Target. To Los Angeles and Montreal: The Rare Breed. Until 16 Aug

OPEN SUNDAY FOR DINNER
CLOSED ALL DAY MONDAY
El Bodegon
9 Park Walk S.W.10 Fla1330

95 Charlotte St. W.1
MUS 3144
FULLY LICENSED
KEBAB & HOUMUS
OPEN 12 - 11.30 pm
SUNDAYS 6 - 1130 pm

THE
ALCOVE
RESTAURANT WES 1443
and Lounge Bar
Closed Sundays Parties up to 30
17, Kensington High Street
(opposite Royal Garden Hotel)

長洲飯店 CHEUNG CHOW
Chinese Restaurant
186a/b BROADHURST GDNS
WEST HAMPSTEAD
MAI 7548 Fully Licensed
Open daily noon till 11.30

VISIT A
KENCO
COFFEE HOUSE
WHEN NEXT IN TOWN

Caltex House, 52 Brompton Rd. SW3
- 80 Kings Rd, Chelsea, SW3
20 Marylebone High St, W1
59/61 Queensway, W2
- 10 Dean St, W1
- 18 Old Compton St, W1
- 62-64 Kensington High St, W8
- Civil Service Strand WC2. Store hours
- Kenco-Centre, Waverley Hotel, Southampton Row, WC1
- Kenco-Centre, Kenilworth Hotel, Great Russell St, WC1

Open 9 am until 11.30 pm 7 days a week.
- *Licensed branches.*

GALLERIES

There were several raised eyebrows in Belsize Park and other such culture harbours of London when it was announced on the six o'clock news one night in June this summer that Matisse's 25ft. collage called *Le Perruche et La Sirène* had been sold for a song at Sotheby's. A golden song of £32,000, but really nowhere near its true value in relation to other modern masterpieces.

It was difficult to guess what had happened; was it so cheap because it was made of paper? Its provenance was perfectly sound – acquired from the artist by Pierre Bérès in 1953; perhaps it was just too big for a private buyer – though it was designed by Matisse in three panels so that it could either hang on one wall or form a corner on two. Anyway, what did happen was that a group of Matisse-loving dealers clubbed together and bought it as a group. Now they have generously lent it to the Tate Gallery for three months where it hangs in a special exhibition in Gallery 27, along with another modern decoration, a tapestry designed by Harold Cohen, commissioned by British Petroleum for their new headquarters in the City.

Early works of Alexander Calder will be included in an exhibition at the ICA at the end of September.

The term "decoration" is accurate for the Matisse, providing one does not think of it as merely decorative. It was created in 1952 when the 83-year-old artist was too ill to paint in traditional ways. In his last four years he used scissors, coloured paper and paste with astonishing energy and artistic simplicity. This work, made a year earlier than the Tate's *L'Escargot*, speaks in a directly modern language, but with the traditional spirit of joyous, sensual, pastoral evocation that informed the great *Poesies* of Titian. This work is the natural descendant of *Bacchus and Ariadne* and *Garden of Venus* (the Rubens copy of which we have on loan at the National Gallery).

The wonder of the Matisse is that something so simple should be so rich, as though the whole of Nature were animated by the old man's luxurious response to life. No doubt the right people are already trying to obtain this picture for us. Let us hope the vocal entreaties of artists, and others in their support, can be combined in a practical manner to achieve this very desirable aim, and add to the gaiety of the nation in the most civilising manner.

keith sutton

"Le Perruche et La Sirène": papiers découpés (10ft. 10¾in. x 25ft. 3½in.), by Matisse, on loan to the Tate Gallery.

OPENING

INDICA, Masons Yard, Duke Street, W1. WHI 1424. London Indications. 20 Aug-28 Sept. M-F 10-7, Sat 10-5.30

JOHN PLUMB, Axiom, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Large canvases with hard-edge manipulation of colour. 10 Aug-3 Sept. M-F 10-6, Sat 10-1

DAVID SMITH (1906-1965), Tate Gallery, Millbank, SW1. TAT 4444. Memorial exhibition of influential American sculptor. 19 Aug-23 Sept. M-S 10-6, T & Th 10-8, Sun 2-6. Adm 5s

WOODSTOCK, 16 Woodstock Street, W1. MAY 4419. Paintings by Telepneff, Cooke and Thorogood. 14 Aug-3 Sept. M-F 10-6, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. Old Masters under £300. Until Sept. M-F 9.30-5.30, Sat 9.30-1

AIA, 15 Lisle Street, WC2. GER 4846. New selection of pictures for hire. Until 31 Aug. M-F 11-6, Sat 11-4

C H K DE NEREE TOT BABBERICH (1880-1909), Piccadilly, 16a Cork Street, W1. MAY 2875. Drawings watercolours and gouaches by aristocrat and self-taught artist. Also Michael Upton: drawings. Until 27 Aug. M-F 10-6, Sat 10-1

BARRY FLANAGAN, Rowan, 25a Lowndes Street, SW1. BEL 3490. Sculpture in mixed media. Until 1 Sept. M-F 10-6, Sat 10-1

GIMPELS FILS, 50 South Molton Street, W1. MAY 3720. Summer Exhibition. Until 3 Sept. M-F 10-5.45, Sat 10-1

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Painters and sculptors of today. Until Sept. Daily 10-6

GROSVENOR, 30 Davies Street, W1. MAY 0491. 20th century masters. Until 26 Aug. M-F 10-6, Sat 10-1

CRANE KALMAN, 178 Brompton Road, SW3. KNI 7566. Mixed exhibition of French and English Modern paintings. 8 Aug-Sept. M-F 10-7, Sat 10-1

KASMIN, 118 New Bond Street, W1. MAY 2821. 118 Show: including Noland, Morris Louis, Frankenthaler and Bannard. Until 10 Sept. M-F 10-5.30, Sat 10-1

PAUL KLEE, Brook Street, 24 Brook Street, W1. HYD 1550. Drawings and watercolours. Until Sept. M-F 10-6, Sat 10-1

McROBERTS & TUNNARD, 34 Curzon Street, W1. GRO 3811. Mixed summer exhibition. Until 31 Aug. M-F 10-5.30, Sat 10-1

CHRISTOPHER HALL, Portal, 16a Grafton Street, W1. HYD 0706. Recent paintings. Until 26 Aug. M-F 10-6, Sat 10-1

HAMILTON, 8 St George S[treet], W1. HYD 3196. Trends & M[ove]ments. Until 10 Sept. M-F [10]-6, Sat 10-1

HANOVER, 32a St George S[treet], W1. MAY 0296. The Poetic I[mage]. Until Sept. M-F 10-5.0, Sat 10-

MARLBOROUGH FINE ART, 39 17/18 Old Bond Street. MAY [5]161. 19th and 20th century m[asters]. Until mid-Aug. M-F 10-5, Sat [10]-12

MARLBOROUGH NEW LON[DON], 17/18 Old Bond Street. MAY [5]161. Klee and Nolde. Until mid-[Aug]. M-F 10-5, Sat 10-12

NEW IDIOMS, Robert Fras[er], 69 Duke Street, W1. MAY 7196. [Gr]oup show, American and Britis[h] and some new faces. Until Sept. M-F 10-6, Sat 11-1

O'HANA, 13 Carlos Place, W1. GRO 1562. French paintings. [U]ntil 17 Sept. M-F 9-6, Sat 10-1

REDFERN, 20 Cork Stree[t], W1. REG 1732. Summer exhibitio[n] Until 3 Sept. M-F 10-6, Sat 10-1

ARTHUR TOOTH, 31 [Cl]uton Street, W1. GRO 6741. 19t[h] and 20th century pa[inters]. Until 13 Sept. M-F 9.30-6, Sat [9.]30-1

VICTORIA & ALBERT MU[SEUM], Kensington, SW7. KEN [6]371. Aubrey Beardsley. Until 15 Sept. American Studio Pottery. [D]aily 10-6, Sun 2.30-6

SALEROOMS

THURSDAY 11 AUGUST

Old and Modern furniture and pictures. Bonham & Sons, Montpelier Galleries 11.0

TUESDAY 16 AUGUST

Objects of art and porcelain including English, Continental and Chinese porcelain. Puttick & Simpson 11.0

Household furniture. Bonham & Sons, Old Chelsea Galleries 11.0

WEDNESDAY 17 AUGUST

Silver and jewellery. Puttick & Simpson 11.0

Porcelain, watercolours and prints. Bonham & Sons, Montpelier Galleries 11.0

ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161), and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

Puttick & Simpson, Blenstock House, Blenheim Street, W1 (GRO 8541) – day previous to sale

music

It's fascinating to speculate whether Dmitri Shostakovich might have become quite a different kind of composer, had he enjoyed complete artistic freedom. Would he gradually have veered, in a conservative sort of way (like Michael Tippett, for instance), towards an "advanced" style? His early satirical opera, *The Nose*, among other music, suggests the possibility. Or would he have settled anyway, without external pressures, into the distinctive but conventional idiom we know? Either way, he might well have avoided those platitudinous heroics, so pleasing to his political masters, of the "patriotic" symphonies – the *Leningrad* (No 7) or the *October Revolution* (No 12), or even the banal finale of the otherwise punchy No 5. It's all conjecture, of course: Tchaikovsky came plenty of croppers in taste, and no one was putting political screws on *him*.

To intrigued Western observers, Shostakovich's career has seemed one long balancing-act between natural genius and repressive author-

Shostakovich will receive the Gold Medal of the Royal Philharmonic Society at the Festival Hall on 5 October.

ity. His first big brush with the régime came in 1936, when the opera *Katerina Ismailova*, after enthusiastic receptions in Leningrad and America, was denounced by that well-known music critic, J Stalin ("Not music, but noise"). Critics and fellow composers obsequiously followed the party line and Shostakovich, crushed, produced nothing for two years. In 1948, long back in favour, he went through it all again, abjectly admitting the charge of "formalism" – writing music for himself and not "the people." Even three years ago, after *Katerina* and the suppressed Fourth Symphony had been rehabilitated, he was in trouble over the 13th Symphony, written with that other "rebel," Yevtuchenko.

Next Wednesday the Proms present Shostakovich's latest work, *The Execution of Stepan Razin*, again with words by Yevtuchenko. Ideologically, this appears to be on safe ground: the hero, beheaded in 1671 for leading a peasant uprising, can be identified with early Revolutionary aspirations. "My crime," he says on the way to the block, "is not that I hung Boyars from trees, but that I hung too few of them." One participant tells me the score, mostly bass solo with chorus interjections, is "pretty harmless," another that it's "Moussorgsky-like."

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Henry Wood Promenade Concerts. Th 11 Aug: English Chamber Orchestra, BBC Chorus. Conductor: Charles Mackerras. Soloists: Heather Harper, soprano, Janet Baker, contralto, Richard Lewis, tenor, Günter Reich, baritone. 7.0

F 12 Aug: BBC Symphony Orchestra. Conductors: Sir Malcolm Sargent, Norman del Mar. Soloist: Johanna Martzy, violin. 7.30

Sat 13 Aug: London Philharmonic Orchestra. Conductor: Malcolm Arnold. Soloists: Derek Collier, violin, Malcolm Binns, piano. 7.30

M 15 Aug: BBC Symphony Orchestra, BBC Chorus, BBC Choral Society. Conductor: Antal Dorati. Soloists: Heather Harper, soprano, Marga Höffgen, contralto, Alexander Young, tenor, Ernst Wiemann bass. 7.30

T 16 Aug: BBC Symphony Orchestra. Conductor: Sir Malcolm Sargent. Soloist: Nell Gotkovsky, violin. 7.30

W 17 Aug: Moscow Radio Orchestra, BBC Chorus and Choral Society. Conductor: Gennadi Rozhdestvensky. Soloists: Vitaly Gromadsky, bass, Nicolai Petrov, piano. 7.30

COURT THEATRE, Holland Park. Sun 14 Aug: London Philharmonic Orchestra. Conductor: Charles Groves. 7.30

ST PAUL'S CATHEDRAL. W 17 Aug: Ehrenfelder Children's Choir of Cologne. 5.0

DUTCH CHURCH, Austin Friars, EC2. T 16 Aug: Conrad Seamen, tenor, Homer Wickline, organ. 1.0

ST MARTIN-IN-THE-FIELDS, WC2. T 16 Aug: Bryan Vickers, piano. 1.5

RECITALS

ST CLEMENT DANES, Strand, WC2. T 16 Aug: Nicholas Danby, organ. 8.0

ST ALBANS, Holborn, WC1. W 17 Aug: Michael Foley, organ. 7.30

WESTMINSTER CATHEDRAL, SE1. W 17 Aug: Noel Rawsthorne, organ. 8.0

BISHOP'S PARK SUMMER THEATRE, Fulham, SW6. Th 11 Aug: Excerpts from Opera. Pisa Opera Group. 6.45

COMMONWEALTH INSTITUTE, Kensington, W8. F 12 Aug: Schola Cantorum of Oxford. Conductor: John Byrt. Soloists: Angela Byre, piano. 8.0

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 14 Aug: Philomusica of London. Conductor: Niels Gron. 7.30

BALLET

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). SWAN LAKE, Tchaikovsky/Petipa/Ivanov/Carter. Conductor: Aubrey Bowman. London's Festival Ballet. Principals: John Gilpin, Olga Ferri, Lucette Aldous; Karl Musil, David Adams, Galina Samtsova, Irina Borowska; André Prokovsky, Madalena Popa. 7.45. Sat: 4.30 & 8.0

YVONNE ARNAUD THEATRE, Millbrook, Guildford (OGU3 60191). Th 11-Sat 13 Aug: THE HARLEQUIN BALLET. Principals: Belinda Wright, Jelko Yuresha. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

RECORDS

And a Touch of Love (CBS BPG 62718). Bill Davies (harpsichord) with the David Whitaker Orchestra. A touch of love from both these musicians went into the making of this album. This is essentially an energetic record, with a lot of feeling being generated all the way through. Bill Davies' harpsichord is a rare speciality item in its own right and, with David Whitaker's orchestra right in there, too, what more could one ask for? The Mike Sammes Singers are with them all the way to provide a very professional finish. Listen to David's *Goliath* (!) which seems to capture all the character therein. This ensemble are just so all-over competent that one cannot fail to get the impression that there is a lot of experience behind this – and so there is. Technically, it's exceptionally well produced by Shell Talmy

The Yardbirds (EMI SX 6063). This group has matured a lot over the years. Their electronics idea is an excellent gimmick. *Over, Under, Sideways, Down* did well as a single and is also found on this album. There is a certain influence of the Chicago Blues style to be found here. Chris Dreja did a great job on the sleeve which is very Hoffnungesque and amusing

Walkin' My Cat Named Dog by Norma Tanega (EMI 10182). Norma has a terrific style of her own for this type of music. She puts across something quite unique although, so far, the title track is the only number of hers which has really been appreciated over here. That's a shame. She fuses beauty into the most common, everyday occurrences

Soul Brothers: 1 by James Brown (Pye NPL 28079). The greatest artist of our time in his field. *It's a Man's Man's Man's World* is the most powerful number he has ever written and the album is worth buying just for that alone. *Ain't That a Groove? Parts 1 and 2* is also a fantastic track, both to listen and dance to. Brown also penned this one. But why do they always give this fabulous artist such terrible record sleeves? But, as this doesn't affect the quality of the record, for him it's forgivable!

What's Shakin' by The Lovin' Spoonful, with the Paul Butterfield Blues Band, Tom Rush, Al Kooper, Eric Clapton and The Powerhouse. There are five tracks on this by that great artist Paul Butterfield and four by The Lovin' Spoonful. Butterfield's harmonica, organ, guitar and drums conjure up the most colourful images imaginable. Again, his is mainly a Chicago sound. Even in their restricted programme, The Lovin' Spoonful clearly show their enormous range, from their usual happy sound to chants that provide a bluesy backcloth to an evening

diana jervis-read

OPERA

The coming opera season promises to be slightly more exciting than the one that has just ended. There have been some splendours at Covent Garden, notably Joan Sutherland's venture into comedy with *La Fille du Régiment*, Sena Jurinac in *Der Rosenkavalier* and some excellent individual performances from the home team, notably Gwynneth Jones, now clearly set for international ranking (her account of the Verdi's *Requiem* at St Paul's last month was breathtaking), but perhaps working too hard. Sadler's Wells sang in Italian for the first time (Gluck's *Orfeo*) and their young tenor John Wakefield made his mark at the Garden in *The Magic Flute*.

George Christie has announced his plans for next year at Glyndebourne, and I am pleased to see *La Bohème* tops the list. Many will no doubt complain, but it's a sweet work and, strongly presented in such a small theatre, may be intensely moving. And we shall, I hope, see it in two takes, instead of having hefty intervals between its slender acts: *L'Elisire d'amore* will be revived with Zeffirelli's designs. *Don Giovanni* will be a new production, and *L'Ormindo*, an unknown quantity from the 18th century.

Good news

It is good news that Georg Solti has signed up for a further four years as Musical Director of the Royal Opera House. Among his plans for the coming year are *Benvenuto Cellini* with Nicolai Gedda in the title role, a new *Carmen* with Josephine Veasey and a new *Traviata* produced by Luchino Visconti. But most exciting is the plan to mount Strauss's vast opera *Die Frau Ohne Schatten*.

International stars are promised, too, including Birgit Nilsson, who will give the celebrated *Turandot*, Teresa Berganza who will sing Rosina in *The Barber of Seville*, Mirella Freni (*Traviata*) and Dietrich Fischer-Dieskau (in *Falstaff* and *Arabella*).

Promising, too, at Sadler's Wells with a new production of Benjamin Britten's coronation opera *Gloriana* with Sylvia Fisher as Elizabeth I. Apart from a concert performance at the Royal Festival Hall three years ago, this opera has not been presented in any form since its initial performances during coronation year. Musical taste has become more sophisticated since then, and Britten's reputation has risen enormously. *Gloriana* is long overdue.

roger baker

SCOTT'S

OF PICCADILLY

New Imperial Bar Now open

FOR RESERVATIONS GER 7175
SCOTT'S RESTAURANT LTD.
18-20 COVENTRY STREET, W.1.

VALENCIA
SPANISH RESTAURANT
Empress approach Lillie Rd. S.W.6.
FUL: 0039
Dinner 7-11.30 Including Sundays

ROMEO
GIULIETTA
11 Sutton Row, Soho Square, W1
Italian Restaurant - REG 4914
Open daily noon-3 pm, 6 pm-12 pm

LA BUCA
DI BACCO
FLA 8962 FLA 3301
Open Daily Till 1.30 am. Sundays Till 12
1 SYDNEY ST. SW3

Monique & Fernand of La Toque Blanche
open a new restaurant
LE COQ HARDI
353 Kensington High St., W.8
Telephone EMPress 6951

ROYAL MINT-CHOCOLATE LIQUEUR
of course!
Unique from France . . . with the luxuriously smooth taste of after-dinner chocolate mints 41/- a bottle: 17/- a flask
From good wine merchants and stores
MAURICE MEYER LTD 1 Crutched Friars London EC3

GOOD EATING

Gentlemen: the economic crisis is worse than we imagined. The latest blow dealt to the nation by the gnomes of Zurich compels us to export a British chef. George Sparrowhawk, head chef at the Carlton Tower's Rib Room, is being sent to the ultra swish Hotel Villa Medeci in Florence. If lovers of roast beef will forgive the allusion: this is the unkindest cut of all.

Mr Sparrowhawk, on the other hand, a sprightly 58-year-old, is clearly looking forward to the experience of providing the Italians with such old English favourites as: Scotch broth, steak and kidney pie, Lancashire hot-pot, Torbay turbot, crown of lamb, bread and butter pudding, and steamed jam pudding. "I'll match myself on the stove with anyone," he says.

Born in Fulham, George Sparrowhawk was destined for the music profession, having learned to play the violin when a boy. However, he had already spent many happy hours, after school, greasing tins at a local bakehouse, and that's where he went to work as soon as his education ended, earning 4s 6d a week. A lady for whom his aunt worked as a parlour maid soon got him a job in a now extinct West End hotel. From there he went to cook at a Hindhead hotel, and when he was 19, a Claridges chef, who liked his style, offered him a job at that haunt of kings. George Sparrowhawk says: "I was frightened. This was Mecca."

But he has never looked back since. He was cooking at the opening of the Dorchester, then spent 10 years at the Grosvenor House, and was asked to go to the Carlton Tower when they opened five years ago. Proudly he declares: "We have got to beat down the tradition that the English cook isn't a good cook. I've always told everybody what the secret of English cooking is: no wine, no stock, no water. The taste you get is only the pure and simple taste of the stuff you're cooking."

Two cornerstones of English cooking: George Sparrowhawk and roast beef.

Late News Flash: England is reprieved. FIFA and international bankers have agreed that we can keep George Sparrowhawk after all. He will go to Florence, but only for British Week there in October; to present a menu that should stupify the Italians into settling our international debts single-handed.

arthur pottersman

LONDON CHOICE

BENTLEY'S, English (fish only), 11-15 Swallow Street, W1 (REG 6210). Mon-Sat 11.30-3, 5.30-11 (Sat 10.30). Last orders 10.45 (Sat 10.15). Pride of this restaurant is their oyster section – they have their own beds near Colchester. Quite a good wine list. Bill for two £2 10s-£5 10s. CREDIT CARDS: *Diners, American Express*

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001) and Golders Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 11 am-3 pm. Sun 11 am-11.30 pm. Only the Whitechapel place accepts reservations, which are advisable on Sundays. It's as well to take a really late lunch at Golders Green, to avoid queueing. Average bill for two 35s. No credit cards

COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Every day from 12-3 and 5 (Sun 6.30)-11.30. A simple, wonderful place. Start off with pasta. Veal dishes, of course, and also pork. Finish off with cheese, *crema caramella* or *zabaglione*. Average bill for two £4. No credit card

CRANKS SALAD TABLE vegetarian, 22 Carnaby Street, W1 (GER 9431). Every day from 12-3 and 6 (Sun 6.30)-11.30. Austere seating to match the food, but friendly girls in blue serve with smiles. Unobtrusive pipe classical music. Bill about 13s

CAPRICE, French, Arlington Street, W1 (HYD 3183/5154). Mon-Sat 12.30-3 and 6.30 onwards (last orders 11.45). Three-course *table d'hôte* lunch is 29s 6d and dinner 39s 6d. All the food is delicious. Average bill for two £5 10s upwards. CREDIT CARDS: *Eurocard*

RULE'S, English, Maiden Lane, WC2 (TEM 5314). Mon-Sat 12.15-3 and 6-11.20 (Sat 11), last orders 10.30. Est 1798. A place ladies love, and men feel at home in. The steak and kidney pie is justly famous. Sweets are first-rate. Bill for two, from £2 to £4. CREDIT CARDS: None

WHITE TOWER, Greek, Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Diplomats writers, film people love it. I've enjoyed everything one time or another from the warm and efficient service to the superb wine. Average bill for two £6. CREDIT CARDS: *Diners, American Express*

AROUND TOWN

AH! BISTRO, 66 Heath Street, NW3 (SWI 6565). Open Tuesday to Saturday from 6 pm to 11.30 pm, when they take last orders. Hampstead proper now enters the bistro belt, and I don't know how we managed so long without it. In a nutshell, you can eat and drink well here for £1, and I don't remember doing that since my courting days. No reservations, but you can phone to see what's cooking. Start with things like watercress soup, or *quiche lorraine*, or *pâté*. These dishes are changed every few weeks. Continue with a jolly good *bouillabaisse* or beef braised in beer or *ris de veau*. Your daily choice from three or four such will be written on a blackboard; everybody loved the sweets, which included a really pleasant *crême caramel*, and some smashing fruit flan. Comfort: uh-huh. Don't worry about the chairs – they are meant to give like that when you lean back. Pleasant, yes, but this is summer, and I'll be interested to see what the draughts are like when winter comes. I leave the waitresses until last because they are so good – friendly and encouraging about your dinner. No credit cards. I am prepared to divulge an easy car-parking secret to personal callers only

GIULIETTA ROMEO, 11 Sutton Row, Soho Square, W1 (REG 4914). Open every day from midday to 3 pm and 6 pm to midnight. A very good Italian restaurant, which doesn't deserve to be hidden so cunningly behind the Astoria cinema like that. On the other hand, maybe that's what helps to keep the prices down. *Pasta* and soups are excellent. A taster enjoyed chicken breast stuffed with *pâté* the other day, while I tucked into *trota farci* with equal relish. A good carafe wine at about 13s. There seemed to be a bit of a brouhaha at one table when I was there, but the service is basically Italian at its best: warm and attentive. Only thing is that the coffee, about which I care deeply, was lacking in that essential freshness and fragrance – the dreaded Cona, I guess. Most relaxing atmosphere, even at the relatively bustling lunchtime, subdued lighting, but not fashionably dim, thank goodness. Bill for two: around £3. CREDIT CARDS: *American Express, Diners, Barclay-card*

MINOTAUR, Chelsea Cloisters, Sloane Avenue, SW3 (KNI 8608). Open Sunday to Friday from 12.15 pm to 3 pm (last orders 2.45) and 7 pm to 11 pm (last orders); closed on Saturdays, and also Bank Holidays. Smooth and sleek French cuisine – and in this part of Chelsea at least you won't find other customers' elbows in the soup. Long menu includes: *pheasant pâté, vichyssoise* with watercress, *coquille Saint-Jacques*, several good breast of chicken and escalope of veal variations. Sweets include fresh raspberry sorbet, *mont-blanc*, and *negresse-en-chemise*. Coo. Prices will vary from 25s to 35s each for food. CREDIT CARDS: *Genevieve Restaurants Card, Diners, Amexco, Eurocard*

GOOD DRINKING

For those who are wearied with the breathless intensity of drinking in Central London, there are a number of outlying suburbs which still give the illusion of country freshness. Richmond is perhaps the most attractive of these. It lies at the end of the District Line, and has all the romance of a last stop township. The river loses the harshness of docks and cranes, and acquires a meandering medley of waterside walks, with concealed pubs around every corner.

A word of warning, however. Richmond pubs are divided into two sharply distinguished categories: those which cater for the young set and those which provide havens of escape from the young set. Richmond has more than its fair share of the beat generation, who roam the streets until dusk and then plunge into their appointed dens of revelry. Usually these are large, crowded and aggressively noisy. By some curious process of timing they remain empty until nine o'clock, and then within a few minutes are magically filled to capacity. Buying a drink becomes a viciously competitive ordeal. Then is the time to move away from these frenetic assemblies to some of the smaller, more antique pubs off the main streets.

A slow tour of the Richmond Green, stopping at all the available haunts, should evoke the dreamy haze of content which the central Londoner finds so elusive. Locals take their drinks – which invariably seem to be light and bitter – right out into the centre of the turf, and there is always fierce competition at closing time when rival barmen attempt to collect empty glasses. The atmosphere of these scenes is distinctly country, and the conversation revolves around weather, crops, and wife, in that order. Somehow, it is still reassuring to hear that our terrible summer is the fault of the Russians and their bombs.

Compulsive drinkers may grow impatient with the slackness of the service and the solicitous amiability of the barmen. But bored socialities will find the trip rejuvenating and restoring before the inevitable return plunge into dedicated citizenship. At any rate, a visit to Richmond may prove that poorer cousins of greater assemblies possess the secret of good living.

roger eldridge

A holiday (with a difference) from pint-pulling coming up for Anne Neill, barmaid at the buffet bar of the Castle Inn, Richmond. Anne is getting married on Saturday 13 August.

The Palm Court Hotel, Richmond, is one of a handful of English pubs with Indian Pale Ale – a slightly acrid version of its English counterpart.

PUBS

THE CASTLE, Whittaker Avenue. RIC 4891. A vast complex of nine bars, two dance halls and a restaurant. *A la carte* meals from midday until 3.30, and from 7 till 11 pm, in a spacious dining room overlooking the river. Dances every evening except Monday and Tuesday, until midnight. It is the haunt of an elbowing, braying multitude of late teenagers who migrate from bar to bar before they finally end up in the downstairs Tudor bar. An incongruous combination of old beams and booming juke boxes, which seems to attract vast numbers of Swedish *au pair* girls. Customers spill out on to the riverside promenade and do not finally disperse until nearly midnight

THE ANGEL AND CROWN, Church Court, Richmond. RIC 1508. Small, quiet and set in a little recess. A single saloon bar run personally by Mr and Mrs F Maguire. All the customers seem to be friends of the family, and you can be sure of a warm welcome, unless Marcie, the family poodle takes a dislike to you. On Fridays it is the home of the local branch of the Young Conservatives, but otherwise it is apolitical and relaxing

THE ORANGE TREE, opposite Richmond Station. RIC 0944. Emphasis here is on the old-fashioned, with pie and two veg for half a crown. Public and saloon bars, with the added attraction of a four-peg bar billiards table, although this is quite impossible to negotiate late in the evening

THE BROWN BEAR, The Quadrant, Richmond. RIC 3058. Newly opened and zany. A huge stuffed bear paws at you as you enter. A choice of four bars. Most notable are the Bearpit, where you can buy a double Scotch for 4s 6d, and the Forge, which offers succulent T-bone steaks for 13s 6d

THE OLD SHIP, King's Street, Richmond. RIC 0380. An old coaching house which seems to jut right out into the path of the traffic as it screams round the roundabout. The landlord, Gordon Anthony Crowther-Duncan, finds his clientèle permanently amusing ("a right Bohemian lot")

COCKTAIL TIME

PALM COURT HOTEL, Heron Court, Richmond. RIC 0066. This has become almost the private club of the Air India personnel in transit. They have virtually taken over the warm red carpets, and the round tables of the lounge overlooking the river. Charming, polished, more British than the British, they have converted this hotel into one of the most exclusive early evening bars in Richmond

SAMUEL WHITBREAD, Leicester Square. When it first opens, this goldfish-bowl-type bar on the corner of Leicester Square and Coventry Street is quiet and cool enough for a pre-theatre drink. Later in the evening, though, transfer your attentions to the tiny cocktail bar behind (entrance just round the corner in the Square) – usually quiet, but well-serviced and comfortable. Britannia bitter (very expensive, is very good) is served in silver mugs; plenty of olives, crisps and tiny onions knocking about

SHIRREFFS, 15 Great Castle, Street, W1. LAN 2125. Sherry from the wood, and fine food at reasonable prices, are the two prime assets here. Invaluable place to use if wearied from trekking round West End stores. But go early and beat the rush

THE MOST SUCCULENT STEAKS IN LONDON ARE SERVED AT
STAR STEAK HOUSE
11 SOHO SQ. W1.
DOVER SOLE & SCAMPI available
table reservations:
GER 6525
Fully Licensed
Daily: 12 noon – 3pm
5·30 – 11·30pm
Sunday: 12 noon – 3pm
6 – 11pm

Weekdays
12.15-8.30 p.m.
Continuously.
SHEEKEY'S
London's Finest Fish Restaurant since the turn of the century. Whitstable Natives served exclusively.
29 St. MARTINS COURT, W.C.2
TEM 4118

Le BOUDOIR
LUNCH FROM 12-2.30 DINNER FROM 6.30-11.30 CLOSED ON SUNDAYS
257 FULHAM RD., LONDON, S.W.3
TEL. FLA 9449/6945

Rustum's
DELICIOUS KEBABS & CONTINENTAL SPECIALITIES
FLA 4483 ● Closed Mondays
312 Kings Road Chelsea S.W.3

For the best of food and wine in the French manner

L'OPÉRA
32 Great Queen Street
off Drury Lane WC2
Holborn 9020
Open from 6.00 till 1.00 am

GENEVIEVE
13/14 Thayer Street
Marylebone High Street W1
Hunter 2244

MINOTAUR
Chelsea Cloisters
Sloane Avenue SW3
Knightsbridge 8608
Open Sundays

Deliciously French!
Le P'tit Montmartre
Excellent wines, good cuisine, gay decor and the gentle guitar.
Res: WELbeck 9226—0811
15 Marylebone Lane, Wigmore St, W.1
LUNCH 21/- inc. wine or a la carte
DINNER Mon-Sat: last orders 11.15 p.m

Bentley's *for Sea foods*

11-15 Swallow St., Piccadilly. REG 6210

GATTOPARDO

29a JAMES STREET, W.1
Tel. WELbeck 4689-4649

Lunch — No minimum charge
Dinner—With dancing to Frank Holder Trio until 3 a.m.

Lorenzo & Mino's
LA DOLCE VITA
10 FRITH STREET, W.1
GERrard 2774
Dinner—Dancing Nightly until 1.30 a.m. · Sundays 12.30 a.m.
Diners' and American Express members welcome

IN KNIGHTSBRIDGE
LE COQ AU VIN
8 HARRIET STREET, LOWNDES SQUARE, SW1. TEL. BEL 3969

EXCELLENT ITALIAN & FRENCH CUISINE
IL REGALO
7 BEAUCHAMP PLACE, S.W.3. KEN 4109
SMALL BASEMENT RESTAURANT WITH INTIMATE ATMOSPHERE. DINNERS 6-12

Quaglino's
Luncheon and dinner
Dancing to three bands till 1.30 a.m.
(cabaret 11.45 p.m.)
Open Sunday Car Park
Bury Street
St. James's S.W.1
Tel: WHI 6767

NIGHT OUT

To many club owners who work in the centre of London, the very idea of rushing up to the wilds of Finchley Road and opening a club seems tantamount to commercial suicide. So, in the interests of progress, I'm happy to relate the success of one such club owner, who has made the move and a success of it.

His name is Barry Gregory, and he cut his nightlife teeth at the 31 Room, a late-night restaurant in Dover Street where the lighting was extremely dark and the food extremely good.

Now he has moved to Finchley Road and converted the ground floor of a large house into "Lords" Club. The décor remains dark; the food remains good. I especially like the way he has split the eating-half of the club from the dancing-and-drinking half. I think a lot of people will appreciate being able to sit eating and talking without having to bellow across the onion soup and steak. The eating over, it's but a short step to the frenetic goings-on around the dance floor. The music is by discothèque, and, while Mr Gregory's waitresses dance in their mini-skirts – and they seem more mini than others around town – less energetic customers can lean on the musical bar – which is constructed entirely of upright pianos.

Barry Gregory claims that opening a club away from the West End gives him certain advantages, not the least being the ability to control the membership, and that is sometimes a good thing.

john viner

DISCOTHEQUES

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). Restaurant reservations (KEN 9971). 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance free to members until 11 pm. Fri 10s. Sat 10s 6d girls, 12s 6d men. Menu about £1 per head. Different live group every night. Roulette 2s 6d minimum, blackjack 5s

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sundays. Annual membership 5 guineas. No entrance fee. Cover charge 25s which includes first drink. Steaks and spare ribs. Special breakfast from 3 am

DOWNSTAIRS, May Fair Hotel, Berkeley Street, W1 (MAY 7777). 10.30 pm-2.30 am. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. *Entertainment:* three bands

EMMA'S (at the Yard Arm), River Thames, WC2 (TRA 3011). 10 pm-3 am. Annual membership 5 guineas. Cover charge 21s per head which includes first drink. Meals approximately 30s per head plus wine. Restaurant till midnight

HADDY'S, 158 Old Brompton Road, SW3 (FRE 9918). 8 pm-2 am. Closed Sundays. No membership or entrance fee. Full restaurant, minimum charge £1 1s, average 30s per head including wine

THE IN-PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm-4 am. Licensed till 2.30 am. Every night. Annual membership 3 guineas (1 guinea for three months). Entrance varies 5s-£1. Guests extra. *Entertainment:* gaming

THE 007, Hilton Hotel, Park Lane, W1 (HYD 8000). 6.30 pm-2 am. Closed Sundays. No entrance fee. Minimum food charge after 11 pm, 10s 6d. Light supper from 13s 6d. Band from 9 pm

THE PANDA BAR, 25 St James's Street, SW1 (TRA 3728). Entrance in Ryder Street. Cocktails and Chinese food served. 6.30 pm-3.30 am. No membership. Latest discothèque music

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 6 pm-2.30 am. Restaurant 8.30 pm-3 am. Membership 21s for three months. *Entertainment:* Boule, chemin de fer, blackjack, dice. Stakes vary

SIBYLLA'S, 9 Swallow Street, W1 (REG 7447). 10.30 pm-4 am. Annual membership 7 guineas. Cover charge £1 per head. Meals approximately 30s per head plus wine. Live group every night. Licensed until 3 am

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10 pm-4 am. Annual membership 5 guineas. Entrance free except gala nights, all guests £1. Grills menu about £1 per head. Drinks 5s single. Bar closes 3 am

GAMING

BLENHEIM, 4 Blenheim Street, W1 (HYD 2071). Midday-3 pm; 5.30 pm onwards. Bar closes at 11 pm. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight, 5s afterwards. Sandwich machine, but food can be brought in

COLONY SPORTING CLUB, Berkeley Square, W1 (MAY 1657). Open for medium-priced lunch 12.30 pm-3 pm. Gaming 5.30 pm till close of play. Annual membership 2 guineas. American roulette, blackjack, craps and Punto-Banco. Stakes vary. Licensed till 3 am

FIVE HUNDRED CLUB, 42 Albemarle Street, W1 (HYD 0287). Open 24 hours. Membership 1 guinea. French roulette, blackjack, chemin de fer, poker. Stakes vary from 2s 6d-£50. Racing facilities. Restaurant for inexpensive meals. Licensed till midnight

HAMILTON CLUB, 2 Hamilton Place, W1 (GRO 2591). Open all the time but bridge starts about 2 pm. Annual membership 8 guineas. Mainly bridge, but some poker is played. Minimum stakes 1s, maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Annual membership 2 guineas. Backgammon, blackjack, roulette and chemin de fer. Craps table. Minimum stakes about 5s. Restaurant open till midnight

THE NIGHTINGALE, 28 Berkeley Square, W1 (GRO 1633). Midday-end of play (usually 6 am). Membership 5 guineas. Kalooki, bridge and stud poker. First-class cuisine in Ian's Room downstairs or food can be brought to the tables. Fully licensed till 3 am

PAIR OF SHOES, 21 Hertford Street, W1 (HYD 1801). Open 7.30 pm for dinner; gaming at 10 pm. Membership 10 guineas. London's original crap game, blackjack and roulette. Bar and restaurant facilities for members only

PALM BEACH CLUB, 30 Berkeley Street, W1 (HYD 6585). 6.30 pm-dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice and American roulette. Stakes from 5s. Luxurious restaurant adjoining the gaming room

ROOM AT THE TOP, High Road, Ilford, Essex (ILF 5588). 3 pm-close of play. Annual membership 1 guinea. Roulette, chemin de fer, baccarat, blackjack and American dice. Stakes vary 2s-£100. Restaurant: dinner 30s or excellent *à la carte*

DINNER & DANCE

BEACHCOMBER, Berkeley Street, W1 (MAY 7777). 5.30 pm-1.30 am. Minimum charge 30s per head in the restaurant. No entrance fee to bar. Dinner from 6.30 pm-midnight, average £2-£2 10s per head. *Entertainment:* Three band and three vocalists from 8 pm-1.30 am

CANDLELIGHT CLUB, 3 Green Street, Grosvenor Square W1 (GRO 5753). Mon-Fri 8.30-am. Sun 8.30 pm-3.30 am. Closed Saturdays. Dinner *à la carte* only; as many courses as you wish 6s 6d plus wine. Dancing to Allan Comyns at the piano. Discothèque. Licensed till 3.30 am

CASANOVA, 52 Grosvenor Street, W1 (MAY 1197). Midday- pm lunch, cover charge 1s 6d. et 4-course lunch 18s 6d. Bar en 6 pm-11 pm. Dinner from 7. pm-midnight. Cover charge 2s 6 Food *à la carte* approximately per head plus wine. Member p 2 guineas. Discothèque danci

CHI-CHI OF ST JAMES'S, 5 St James's Street, SW1 (TRA 3728). Entrance in Ryder Street. Di and dance to live groups and iscothèque music from 8 pm. fter-theatre suppers served till am. Free car park and car cl ning facilities

FIFTY-FIVE BAR & RESTAURANT, 55 Jermyn Street, SW1 GRO 1168 & HYD 2011). 11.30 am pm lunch; 5.30 pm-3.30 am dinn 055 Room 9.30 pm-3.30 am. losed Sundays. Full *à la carte* nner about 30s per head. Private llars available for you to keep your drink till the next visit

GATTOPARDO, 29a James Street, W1 (WEL 4689). Midday-3 pm lunch approximately 30s per head including wine. 7 pm-3 am dinner approximately 50s per head. Closed Sundays. Dancing till 3 am to Frank Holder's music. Licensed till 3 am

ROOF RESTAURANT, Hilton Hotel, Park Lane, W1 (HYD 8000). Roof bar 11 am-3 pm; 5.30 pm-11 pm (Mon-Sat). Midday-2 pm and 7 pm-10.30 pm (Sun). Restaurant: 12.30 pm-3 pm; 7 pm-1 am (closed Sundays). *A la carte* only £3-£4 per head including wine. French cuisine. Restaurant has magnificent view over London

ROYAL GARDEN HOTEL, Kensington High Street, W8 (WES 8000). Royal roof restaurant: 12.30 pm-3 pm. Cocktails 6.30 pm. Dinner 7.30 pm-1 am. Closed Sundays. Dinner approximately £4 per head plus wine. Dancing to 3-piece band. Superb view

Black and white: Sheila Southern, all in black, shot to prominence by singing "White Wedding." Now she's at the Celebrity.

TIBERIO, 22 Queen Street, W1 (MAY 3561). Midday-3 pm lunch (not Sat); 7 pm-3 am. *A la carte* £3 per head. Supper-dancing 11.30 pm-3 am to Olavo Vas and his Group. Licensed till 3 am

SPECTACULARS & CABARETS

BLUE ANGEL, 14 Berkeley Street, W1 (MAY 1443). Bar opens 6.30 pm. Restaurant-cabaret room opens 10.30 pm, cabaret at 1 am. Annual membership 3 guineas. Short grills menu about 25s a head with slight increase after 11 pm. *Entertainment:* Cabaret at 1 am. Until 13 Aug: Peter Maxwell, Lena Storm. From 15 Aug: Peter Maxwell, Sheila White

CELEBRITY, 17 New Bond Street, W1 (HYD 7636). Dancing 10 pm-4 am. In Show Room 30s a head plus 12½ per cent. service charge (the 30s to be spent on food and/or drink). *Entertainment:* Racing on films, Vive les Girls revue and cabaret 11.15 pm and 1.15 am. Currently: Until 13 Aug: Sheila Southern, Bill Finch

LATIN QUARTER, 13 Wardour Street, W1 (GER 6001). 8 pm-3 am. Floor show at 9.30 pm and 12.30 am. Dinner, dance and floor show: three courses, 55s, four courses 65s. *Entertainment:* Tommy Trinder

NEGRESCO, 23 Brook Street, Mayfair, W1 (MAY 5374 & 2443). Restaurant 9.30 pm-3 am. Closed Sundays. Five-course meal 30s (*à la carte* Mon to Thurs). *Entertainment:* Ronnie Ross, Art Fairbank, Johnny Hawksworth, Lord Kitchener and Betty English

PIGALLE, 190 Piccadilly, W1 (REG 6423). 7.30 pm-3.30 am. Dinner from 7.30. No membership or entrance fee. Mon to Sat. Dinner, dance and show 57s 6d inclusive, plus drinks. Mon to Fri, supper, dance and show 30s. *Entertainment:* Lisa Shane

PLAYBOY CLUB, 45 Park Lane, W1 (MAY 6001). Open Sundays. Cabaret 9 pm, 11 pm and 1 am, in the Playroom. Playroom shows on Saturdays at 8, 10, 12 and 1.30 am. Cabaret 9.15 pm, 11.15 pm, 1.15 am in the VIP Room. Extra late show Sat at 2.40 am. Current cabaret: Until 14 Aug: Tony Tanner, Dick Capri and Lesley Dawson. Gaming and discothèque

THE STORK ROOM, 99 Regent Street, W1 (REG 3686). 8 pm-4 am including Sundays. Dinner, dance and show with wine about £7 for two. *Entertainment:* Dancing to two bands and lavish floor show, currently called "Night Life" at 11.30 pm and 1.45 am

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Cocktail Lounge open 7.30 pm. Theatre Restaurant 8.15 pm-1.15 am. Inclusive charge for three-course dinner, dancing and show 59s 6d (Mon-Fri); 65s (Sat). *Entertainment:* Revue 9.30 pm. International cabaret star 11 pm. Currently: Johnny Mathis

MAKE A DATE

THURSDAY 18 AUGUST

Cricket: Final Test match: England v West Indies. The Oval (till 23rd).

FRIDAY 19 AUGUST

Exhibition: Memorial exhibition of work of American sculptor David Smith (till 25 Sept). Tate.

SATURDAY 20 AUGUST

Athletics: British Games and International Meeting, White City.

SUNDAY 21 AUGUST

Festival: Edinburgh International Festival (till 10 Sept).

MONDAY 22 AUGUST

Exhibition: International Radio, TV and Home Entertainments Exhibition. Earls Court (till 26th).

SATURDAY 27 AUGUST

Fair: Bank Holiday fair at Hampstead Heath (and 29th).

SUNDAY 28 AUGUST

Cricket: Charity cricket match. Grand Prix drivers (including Graham Hill, Jackie Stewart, Jim Clark, John Surtees and Jack Brabham) v Lord Brabourne's XI. Stirling Moss and Colin Chapman to umpire. Mersham Hatch cricket ground, near Ashford, Kent. 2 pm.

MONDAY 29 AUGUST

Golf: Carling professional world golf championships. Royal Birkdale, Southport, Lancs (till 3 Sept).

MONDAY 5 SEPTEMBER

Ballet: Leningrad State Kirov Ballet, Covent Garden (till 1 October).
Show: Farnborough Air Show (till 11th).

WEDNESDAY 7 SEPTEMBER

Racing: St Leger, Doncaster.

FRIDAY 9 SEPTEMBER

Spectacle: "Setting the Thames on Fire" – pageant with illuminations, fireworks, massed bands, etc., to mark tercentenary of Great Fire of London and centenary of the London Fire Brigade.

Exhibition: International Handicrafts and Do-it-Yourself Exhibition. Olympia (to 24th).

SATURDAY 17 SEPTEMBER

Concert: Last concert of '66 Proms. Albert Hall.

MONDAY 3 OCTOBER

Show: Horse of the Year Show, Wembley (till 8th).

SATURDAY 8 OCTOBER

Exhibition: Paintings, drawings and ceramics by Rouault. Tate Gallery (till 13 November).

WEDNESDAY 12 OCTOBER

Opera: Der Ring des Nibelungen. Two cycles with performances on Oct 12, 13, 21, 28 and 31 and Nov 1, 3, 5. Hans Hotter productions, George Solti conducting. Opens with performances of *Das Rheingold*. Covent Garden Opera House.

Open again after big expansion

SHELLYS

4 Speciality Bars all different

Meet your friends. Have fun

Buccaneers Bar & Rum 'Ole Doubles Bar

(Proprietary spirits 2/- single, 3/10 a double per six out measure)

Corner Bar

Enjoy a good lunch in the centre of town

Edwardian Grill Room

Finest food, finest value. à la Carte menu

Eat, drink and relax at Shellys today

8 Albemarle St. (corner Stafford St.) W.1.

fanny's bistro

51 Maddox Street, W.1

DANCING TO DISCOTHEQUE

Dinner, Supper or Breakfast

Drinks at Pub Prices

No Parking Problems

OPEN 7.30 - 3 a.m.

BOOKINGS MAY 6214

EMMA'S

THE FLOATING DISCOTHEQUE RESTAURANT & BAR FOR LUNCHES AND DINNER MEMBERSHIP

THE YARD ARM

THAMES EMBANKMENT LONDON, W.C.2. TRA. 3011

Dine, dance and enjoy exotic ORIENTAL CABARET at

Omar Khayyam

50 CANNON ST., E.C.4. CIT 2660

Win a night out in London

Mr Brown is saying

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Name.....

.....

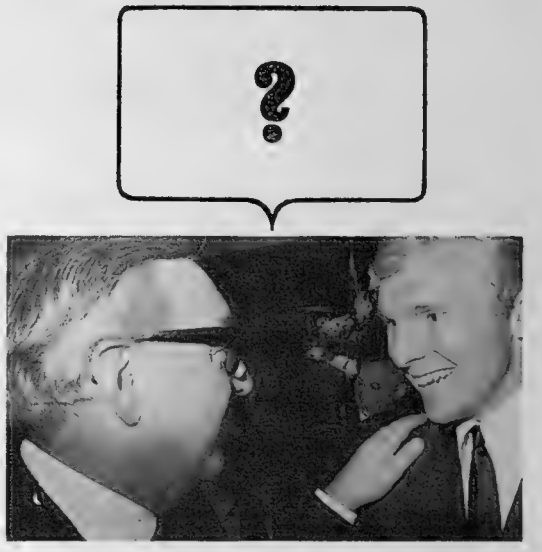
Address.....

.....

.....

.....

To:
London Life Balloon Contest
Elm House
Elm Street, WC1



WHAT IS GEORGE BROWN SAYING TO BOBBY MOORE?

The most apt and witty reply will earn the sender a night out in London. Dinner for two will be provided and there will be two tickets for a West End play, then a night-club visit for a champagne supper.

Fill in on the left what you think Mr Brown is saying and post to the address shown on the coupon, to arrive by first post, 17 August. The Editor's decision is final. No correspondence.

Winner of the World Cup contest was Miss Lynn Ford, 236 Whitefoot Lane, Bromley, Kent. Her estimate: (1) England (2) Hungary (3) Portugal (4) W Germany. England score 3–1

The perfect present for your friends . . .

Please mail *London Life* every week for 6 months/1 year to the address indicated and invoice me at the address below:

My name.....

My address.....

.....

.....

Copies to be posted to:

Name.....

Address.....

.....

.....

. . . and for yourself

Please mail *London Life* to me every week for 6 months/1 year and invoice me at the address below:

Name.....

Address.....

.....

.....

Subscription rates: Britain and throughout the world: 6 months post free £3 5s. 1 year post free £6 10s. U.S. residents 26 issues 9 dollars, 52 issues 18 dollars.

IF YOU ARE NOT A REGULAR READER

. . . you can make sure of receiving your copy of *London Life* each week by placing a firm order with your newsagent or, alternatively, by taking out a personal post free subscription.

Please send orders for subscriptions and changes of address to:

Subscription Dept.
258 Grays Inn Road
London, WC1. Tel: TER 3311

US Agents:
British Publications Inc.
30 East 60th Street
New York 22

London Life keeps pace with London.

What about you and your friends?

JOIN THE REGULAR READERS OF

london life

On next week's cover, Michael D'Abo and Maggie London. He is a one-time member of the Old Harrovians group the Band of Angels, now lead singer with Manfred Mann. She is a model turned actress. Together they are making a great scene around town. Inside, more pictures of lovely young couples who are dating during the long, hot summer.

london life

NEXT WEEK NEXT WEEK

This is Peter Evans. We all know his Eating Houses, but what about his office? Next week *London Life* has a look at the boss in his office and examines the easeful workaday conditions enjoyed by a dozen or so top men.

london life

Bronwen, Lady Astor – where is she now? What is she doing? One of the most glamorous figures of a decade is now one of the most enigmatic. Exclusive colour study of the lady of Cliveden – with a searching article. Mid-August no longer means that London becomes a sleepsome city. It's all still happening – Join in . . . aided by next week's issue of

london life

with its complete guide to all the films, all the theatres, all the art galleries, all the clubs and discothèques. With its really informed guide to restaurants and ability to discover the off-beat events that make London the most fascinating of cities.

london life

DAY OUT

PLACES OF INTEREST

CENTRAL CRIMINAL COURT, Old Bailey, EC4. Known as the Old Bailey, it was completed in 1907 on the site of Newgate Prison. Admission to public galleries 10.15 am until the rising of the courts. Tube: St Paul's

COLLEGE OF ARMS or COLLEGE OF HERALDS, Queen Victoria Street, EC4. All matters relating to heraldry and state functions. Open for Heraldic enquiries M-F 10 am to 4 pm. Sat: 10 am to 1 pm. Admission by written application to the Secretary. Tube: Blackfriars, Manison House

COVENT GARDEN MARKET, Southampton Street, WC2. Thronging with fruit, flowers, vegetables and balletomanes. Tube: Covent Garden, Strand

DICKENS' HOUSE, 48 Doughty Street, W1. Now a museum of Dickens' relics. 10 am-12.30 pm and 2 pm-5 pm daily. Closed Sundays and Bank Holidays. Tube: Russell Square

REGENT'S PARK, NW1. Zoo open 10 am-6 pm. Admission Mon: 3s. Sun: before 1 pm 7s. All other days 5s. Summer feeding times: sea lions, noon & 3.30 pm (except F), penguins, 4 pm, pelicans, 2.30 pm, seals, 4.30 pm, lions & tigers, 3 pm (except W), eagles (including Goldie), 2.30 (F only), chimpanzees' tea party on lawn, weather permitting, 4 pm. Tube: Regent's Park, Baker Street, Camden Town

SPORT

FLAT RACING
Newbury. Fri, Sat. (Special trains from Paddington. By road M4 or A4 direct from London)
Windsor. Mon, Tues. (Trains from Waterloo or Paddington, then buses to course. By road M4 motorway)
Goodwood. Wed, Thurs. (Trains from Victoria and London Bridge, then bus to course)

MOTOR-CYCLE RACING
International "Hutchinson 100" races. Brands Hatch. (Trains from Victoria to Swanley, Kent. By road A20)

CRICKET
Lancashire v Middlesex. Sat. Lord's. 11.30 am. (Bakerloo Line to St John's Wood)

SPEEDWAY
Wimbledon v West Ham. West Ham. Sat. 7.45 pm. (District Line to Plaistow then bus)

ROWING
Hammersmith Regatta. Sat. Noon. (District Line to Hammersmith, then short walk)

ATHLETICS
AAA Junior Championships. Fri, Sat. Hurlingham Club. (District Line to Putney Bridge)

GREYHOUND RACING
White City. Sat, Thurs. 7.45 pm. (Central Line to White City)
West Ham. Fri, Wed. 7.45 pm. (District Line to Plaistow, special bus service to stadium)
Wimbledon. Fri, Wed. 7.45 pm. (Trains from Waterloo to Earlsfield or Wimbledon. Northern Line to Tooting, special bus to stadium)

EXHIBITIONS

ROYAL FESTIVAL HALL, South Bank, SE1. A Century and a Half of Journalism in Argentina. Until 18 Aug: M-F 1.0-5.30 pm, Sat 1.0-4.30

BATTERSEA PARK. Sculpture in the open air. Mainly recent works by British sculptors, including Henry Moore and Barbara Hepworth. Until end of Sept: 10.0 to dusk.

VICTORIA & ALBERT MUSEUM, South Kensington. Aubrey Beardsley. Original drawings, manuscripts, etc., illustrating the style of this 19th-century cartoonist, from childhood to his early death. Until 18 Sept
American Studio Pottery. Until 18 Sept: M-Sat 10-6, Sun 2.30-6

ROMAN WALL, 200 yards east of Aldersgate Street. Remains of the West Gate of the old Roman Fort. Open M-F 12.30-2 pm

BRITISH MUSEUM, Bloomsbury. Asiatic scripts, the majority of which are still in use. Documents on show cover 3,000 years of writing. M-Sat 10-5 pm, Sun 2.30-6

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 11 Aug: Rembrandt (illustrated), 3.0
F 12 Aug: Persian painting (illustrated), 3.0
Sat 13 Aug: some masterpieces of the British Museum, 3.0
M 15 Aug: Moslem antiquities, 3.0
T 16 Aug: the Hebrews in history, 3.0
W 17 Aug: Chinese antiquities, 3.0

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 6323). Th 11 August: coral reefs, 3.0
F 12 Aug: introducing birds, 3.0
Sat 13 Aug: island animals, 3.0
M 15 Aug: man the hunter, 3.0
T 16 Aug: no room for wild animals, 3.0
W 17 Aug: frogs and toads, 3.0 (all lectures with films)

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sat 13 Aug: Aubrey Beardsley, Derek Shrub, 3.0

FOR CHILDREN

THURSDAY 11 AUGUST
Rolo and Shandy – the comical clowns: Warren Avenue Playing Fields, 11.0; Mayow Park, 3.0
Mr Squirrel Meets the Highwayman (Pex Puppets): Eelbrook Common, 11.0; Normand Park, 3.0
Merry-Go-Round (British Dance-Drama Theatre): Battersea Park, 2.15 & 4.15 (and Fri, Sat)

SATURDAY 13 AUGUST
Clown Murray: Highbury Fields, 11.0; Waterlow Park, 3.0
Briar Rose – the story of the sleeping beauty: Little Angel Theatre, Cross Street, N1, 3.0 & 5.0
Pinocchio: New Theatre, Bromley, 2.0 & 5.0

MONDAY 15 AUGUST
Aladdin (Westminster Children's Theatre): Cantelowes Gardens, 3.0; Rosemary Gardens, 11.0
Punch and Judy: Myatts Fields, 3.0; Scarsdale Playground, 11.0
The Adventures of Mr Toad (Southern Theatre Co): Battersea Park, 2.15 & 4.15 (and Tues, Wed)

TUESDAY 16 AUGUST
Aladdin: Gosling Gardens, 3.0.
Merry-Go-Round: Brockwell Park, 3.0; Mountsfield Park, 7.0
Hogarth Puppets: Geraldine Mary Harmsworth Park, 4.30; Kennington Park, 7.0; Paterson Park, 2.30

WEDNESDAY 17 AUGUST
Aladdin: Addington Square, 11.0; Archbishops Park, 3.0
Merry-Go-Round: Clapham Common, 11.0; Ravenscourt Park, 3.0
Punch and Judy: Eltham Park South, 3.0; Friendly Gardens, 11.0; Hornfair, 11.0; Margaret McMillan Park, 3.0

Classified Advertisements

Rates: 1/6 a word (minimum charge 22/6). Box number 1/6. Semi-display £4 10s 0d per column inch. Series discount: 5% for 6, 12½% for 13 insertions. Special terms for T/C on request. Please write advertisement in BLOCK letters and send with remittance to London Life (Classified Advertisements), Elm House, 10-16 Elm Street, London, W.C.1 (TER 6422). Cheques &c payable to Illustrated Newspapers Ltd.

PERSONAL

NEW! PERSONAL BOOK MATCHES
25 Fabulous red gloss matchbooks gold stamped with
YOUR NAME
(up to 14 letters) **15/6** P&P 1/6
INCREASE & Co. 50 Pembroke Rd. W.8.

HAIR AND SCALP DISORDERS, consultations and treatment. Mr. C. N. Wright, Regd. Member Institute of Trichologists at DUMAS LTD., 23/24 Albemarle Street, W.1. HYDe Park 3928/9.

HELANCA STRETCH SKI-STYLE PANTS. Finest Austrian drip-dry material made to measure 22-32 inch waist only £3/5/0. Medium height, £4 for the taller women, plus 2/6 packing and postage. Please state height, waist and hips when ordering. Colours French Navy Black and Brown. Money refunded if unsatisfactory. MARGARET RUSSELL, 11 Chatsworth Parade, Petts Wood, Kent. Tel. Orpington 29978.

ENJOY WRITING? Then write for Profit. Send for "Writer's Handbook" (free) detailing countless opportunities for beginner or experienced. Writer's Ring (T), Clun, Craven Arms, Shropshire.

INTRODUCTIONS arranged privately view Friendship, Marriage. Clients all ages everywhere. Details under plain cover from Mayfair Introductions (Suite 21), 60 Neal Street, London, WC2.

LEARN FLOWER ARRANGING the Constance Spry way through specially prepared home-study Courses. Full details from Institute of Domestic Art, Dept. 620, Parkgate Road, London, SW11.

CAN WE HELP YOU
WITH YOUR CLASSIFIED PROBLEMS?
Our experts will be happy to advise you how to get the best results from your advertisement in the Classified columns.
JUST PHONE TERminus 6422 EXT. 22
ASK FOR FRANCESCA TASKER

BRIDGE TUITION by English International. Private lessons and practice classes. For brochure apply G. C. H. Fox, 110 Mount Street, London, W1. GRO 2844.

SAVILE ROW CLOTHES. Cancelled export orders direct from eminent tailors Benson & Clegg Huntsman, Sandon, etc. Suits, overcoats from 12 gns. Ladies' Hunting and Riding Coats, Breeches, etc. REGENT DRESS CO. (2nd Floor lift), 14 Dover Street, Piccadilly, London, W1. HYDe Park 7180. Hours 9-5, Saturday 9-1. Established 1922.

HEATHER JENNER MARRIAGE BUREAU, 124 New Bond Street, W1. MAYfair 9634. Advice Bureau Incorporated. Open weekdays, Thursdays until 8 p.m., lunch hours and Saturday mornings.

THE ASHLEY MARRIAGE BUREAU 10 Corporation Street, Manchester 4. Est. 1953 and founder member of the British Marriage Bureaux Association offers a confidential reliable service throughout the country.

PERSONAL *continued*

T.P.A. 'ESCOURIER' SERVICES
Our attractive "Show-Biz" escorts know London – The Life The Places! They're great fun. Our Escort-Couriers can in addition drive cars, speak languages and will travel. Whether on business or pleasure contact **T.P.A.,** 22 **Beauchamp Place,** Kensington, S.W.3, for further details.
KENsington 8814/5 10 am–6 pm

ELMED STEAM BATHS. Massage treatment by physiotherapist. For appointment phone Mr. Lee, PAD 3888. 11 am-8 p.m.

LE MONDE BUREAU. Friendship/marriage. 119 Oxford Street, London, W1—Phone GERrard 0066.

YOUR DAUGHTER would enjoy finding her office job through STELLA FISHER BUREAU in the Strand. TEM 6644.

IMMEDIATE ADVANCES. £50 to £10,000. No security. REGIONAL TRUST LTD., 8 Clifford Street, New Bond Street, W1. Telephones REG 5983 and REG 2914.

IN JOBS FOR IN SECRETARIES, etc., John Adams makes sure that YOU get the best job. JOBFINDERS: GERrard 2517.

MARRIAGE AND ADVICE BUREAU. Katharine Allen (ex-welfare officer, Ministry of Labour, War Office, Foreign Office). Personal interviews and introductions. 7 Sedley Place, Woodstock Street (opposite Marshall & Snelgrove), London, W.1. GRO 2556, hours 10 to 4.

ATTENTION
Television, films, fashion, photographic and commercial advertising promotions. Urgently required, men, women and children. All age groups. No experience necessary. Training arranged without charge when required. Write or telephone for appointment Karen Kendall Enterprises, 13 Gerrard Street, London, W1. GERrard 6729.

INCHBALD SCHOOL OF DESIGN. Ten-week concentrated lecture courses in Interior Design (classical and modern) architecture, furniture, antiques. Also practical design classes. Next course begins 3rd October, 1966. Applications to Principal, 10 Milner Street, SW3. KNIghtsbridge 0568.

ARMY & NAVY STORES, Westminster, S.W.1 for reliable removals (home and overseas), warehouse, furniture depositors; excellent storage. Estimates free. CHIswick 8446. (VICtoria 1234.)

THE MACLAREN BUREAU. Friendship/Marriage. Confidential introduction service. Write 26 Holroyd Road, London, S.W.15.

PIANOS BOUGHT, sold and taken in part exchange. H.P. terms available on new and secondhand instruments. FULHAM PIANOS, 514 Fulham Road, Fulham, S.W.6. Phone REN 5463/2039.

CHILDREN AT WAR. The Junior Army of Compassion fights against Hunger, Ignorance and Disease. Have you a group near you? If not why not become a Commander and recruit your own Army? Details from WAR ON WANT, London, W5.

THE EVENT OF THE YEAR

ROYAL ALBERT HALL, NOVEMBER 15th, 1966

The Billy Smart's Circus Ball in aid of mentally handicapped children. A fantastic evening of circus, cuisine, top bands and groups for dancing. You will remember it for a lifetime.

Ticket 5 gns. includes superb dinner served in your private box.

Ticket 2 gns. includes super buffet available in stalls.

Please help mentally handicapped children by forming a committee of your friends to sell tickets and then come along and have the time of your life.

Write **N.S.M.H.C.**
5 Bulstrode Street
London, W.1

LEARN BRIDGE from world famous masters, making new friends in the wonderful atmosphere and luxury at the London School of Bridge, 38 Kings Road, KEN 7201. Also beginners' club.

FANCY DRESS COSTUMES FOR HIRE. BERMANS, the Film and Theatrical Costumiers specialise in Fancy Dress for Children. Terms on application, 30 Rupert Street, Piccadilly Circus, London, W1. Tel. TRA 1651.

SMART WOMEN SAVE 7/- IN THE £ on stocking bills! Best brands, perfects. Free shade card, etc., from Nylons Unlimited, Dept. T. Bath.

REPLIES TO BOX NUMBERS
should be addressed to

Box No.
LONDON LIFE
Elm House
10-16 Elm Street
LONDON, W.C.1

POWER BOAT ENTHUSIAST? Be sure you see "Yachting & Boating," Britain's only *weekly* boating paper. "Yachting & Boating" brings you news while it is still news, features that are genuinely topical, information from the clubs, and up-to-date sailing results. *Weekly* publication also means that in our Classified Advertising columns you can sell your old boat or buy a new one quicker than ever before. "Yachting & Boating" is out every Thursday only 1/- from your newsagent, or by yearly subscription 52s post free from Circulation Manager, Illustrated Newspapers Ltd., Elm House, Elm Street, London, WC1.

Well-known lecturer **PETER JAYSEE** offers for the first time information about your personal DECANATE Guide and other interesting details. Send your name, address and birthdate with 8d in stamps (p & p).
PETER JAYSEE (Dept LL3)
168 Victoria Street
Victoria, London, SW1

ADVANCES £100-£25,000 Without Security. THE EDGWARE TRUST LTD., 28 Mount Street, Park Lane, London, W1. Tel. MAYfair 0751. HYDe Park 6452.

PROFESSOR NIEHENS regenerative therapy. Mr. Peter Stephan is now able to make appointments in late August/September for a limited number of new patients. Write for details to 4 Harrowby Court, W.1, or phone AMBassador 4041.

SWEDISH MASSAGE FOR GENTLEMEN by Qualified Masseur. Phone Alec Kendy 727-3758, Monday-Friday, for appointment.

THE YORKSHIRE MARRIAGE BUREAU
4 Pavilion Terrace
Scarborough
Est. 1955
Clients all over the British Isles

IRENE GRAHAM MARRIAGE BUREAU, 275a Finchley Road, NW3. HAM 5171. A personal and confidential introduction service.

IN LONDON rent TV by day, week, month. HARRIS RENTALS, 133 Fulham Road, SW3. KEN 8498.

HAVING A BALL?

Make this the ball you'll never forget! The Appeals Dept. of the National Society for Mentally Handicapped Children can organise and run your function with professional staff. If our children can benefit in any way we are entirely at your disposal. Just ring WEL 2513 (Appeals Dept.) and the success of your Ball be it large or small will no longer be a problem

RENT-A-FRIDGE, summer is here, food turns bad, don't delay. Phone REFRIGERATOR RENTALS, Knightsbridge 3221.

LONDON CLUB has vacancies for town and country members. Moderate subscription, swimming pool, squash courts, cocktail lounges, restaurant – wine, food and service of the highest standard. Accommodation with private bath. Apply SECRETARY, WHITE HOUSE CLUB, Regent's Park, N.W.1. Tel. EUSton 1200 extension 74.

PAMELA PORTMAN
MODEL CENTRE

Offers you London's most intensive model training course. Agents for television, photographic modelling and fashion shows.

28 NEW BOND STREET
LONDON, W1
MAY 0613, 3316/7

SOUTHWARK CATHEDRAL, London Bridge. August 10, 11 and 12 at 8 pm. "MURDER IN THE CATHEDRAL." Tickets 10s, 7s 6d, 5s. Dr Barnardo's Centenary Appeal.

NEW FACES WANTED by busy freelance photographer. Send details. Photo returned if postage included. Box A1338.

CONSULT THE WIG CENTRE

For all wigs, hair pieces, postiche, for fashion or necessity. Expert colour matching. Cleaning, resetting and repairs. Customers' own hair made up. Private consultations if required. The Wig Centre, 89a Wigmore Street, London, W.1. Telephone 01-935-3940.
WRITE FOR FREE BROCHURE

COIN AND MEDAL SPECIALISTS. Collections and rare pieces wanted. Catalogue of English Coins 14/9d including postage. Bulletin 1/6. B. A. SEABY LTD., 65 Great Portland Street, London, W.1. Telephone LANgham 3677.

AU PAIR AGENCY

Approved and Recommended Au Pair and Mother's Help from all parts of Europe. For further details apply:

STANTON CONTINENTAL AGENCY
Stoney Stanton,
LEICESTERSHIRE.

LOST ! One earring
FOUND! Jewellery craftsmen who will reproduce that odd earring or dress clip exactly to pattern. Jewellery repairs of all types. Call or send by registered post, for free estimate. Hillwoods Jewellers Ltd., 148 Station Road, Edgware, Middlesex. EDG 5067.

GRAPHOLOGY. How is your Handwriting? Straight, sloping, wobbly. Interpretation of Handwriting Fee 3/6. Box No. A 1327.

BEAUTY

GENEVIEVE VON KOELLISCH CLINIC. Massage, steam baths and ray treatment. For appointment phone BAY 4050.

MASSAGE, SLIMMING, TONING. Donald Barker, L.C.S.P. Phys. Visiting only. 'Phone: TER 1451 8 a.m. to 3 p.m.

IMPERFECT FEATURES

Badly shaped Noses, Outstanding Ears, Lines around the Eyes, Loss of Contour, Double Chins, can be corrected. Write:
The Secretary,
104 Watling Ave., Edgware, Middx.
W.9, or telephone Welbeck 7208

NAIL-BITING. End this beauty evil and anti-social habit. Recommended by Beauty Editors. Explanatory Booklet 6d. FILTEX LTD., FLEMING, SANDWICH, KENT.

PAMPER YOURSELF; qualified beautician Miss Sian Priest is able to offer clients the luxury of a beauty treatment in the comfort of their own home. Facials, manicures, pedicures, etc. For appointment phone SWI 5442.

TOWN AND COUNTRY HEALTH AND BEAUTY SALON. The most luxurious Salon for Ladies offering every aspect of Health and Beauty. Phone or visit 2 Yeoman's Row, off Brompton Road, Knightsbridge, SW3. KNI 7702. Monday to Friday 10 a.m. to 9 p.m.

BOATS

WONDERFUL STATUS SYMBOL! 38 ft. steel family motor cruiser (1962). Sleeps 6/10 in 3 cabins, cruises at 10 knots. Twin 86 h.p. Parsons Diesels, Ship/Shore Radio, all mod cons! £5,950 (worth £8,500). Also mooring for sale (if required) at Taggs Island (near Hampton Court). 45 ft. enclosed water frontage on 95 year lease. New Shed Wooden quay. Box No. A 1339.

CONNOISSEURS AND COLLECTORS

WE ARE ANXIOUS TO PURCHASE secondhand jewellery and silver, record high prices paid.—LEONARD LASKY, 28 Park Lane, W1. (Next to Hilton Hotel.)

ANTIQUE MUSICAL INSTRUMENTS bought, sold and taken in part exchange. FULHAM PIANOS, 514 Fulham Road, SW6. REN 2039/5463.

CARPETS

BRANDED CARPETS
UP TO 20% DISCOUNT

- ★ Most makes available with full Manufacturers' Guarantees.
- ★ No imperfect goods.
- ★ Expert free fitting and making service.
- ★ 40 yards minimum. London area only.
- ★ Deferred payment terms available.
- ★ Hardwearing Plain Wilton 34/11 per yard fitted free

If unable to call, write or phone for free cuttings and Brochure 10. Phone for Carpet Consultant to visit you.

SELBY FURNISHING LIMITED
142 New Bond Street, London, W.1
Round-the-clock telephone service.
Why not ring now?
MAYfair 2867 (5 lines)

CORSETIERES

THE FINEST CORSETS & SWIMSUITS
combining Comfort and Elegance, also made to measure by—
MACMILLAN CORSETIERES LTD
17 Beauchamp Place, SW3 (KEN 0925)
Brochure T.A. on request

RIGBY & PELLER
12 South Molton Street, W.
MAYfair 6708
By Appointment to H.M. The Queen Corsetieres
Made-to-measure corsets, bras, girdles, maternity foundations. Exclusive French beachwear, sizes 32/52 altered to fit perfectly.

DRY CLEANING

SUEDE CLEANING
Suede Coats, Shoes, Sheepskin Coats, Gloves expertly cleaned
Smooth leather garments a speciality
Send to:
SUEDECRAFT (LIVERPOOL) LTD.
HAWTHORNE ROAD, LITHERLAND
LIVERPOOL 20 Phone: Boot 5924

DRESSMAKING

MARIA ANDREWS — Couture Dressmaker and designer. All styles, expertly made with client's own or supplied materials. From 8 guineas. 15 Smithamdowns Road, Purley, Surrey. UPL 1311.

COUTURIERE. T.V. dresses designed, also cocktail and wedding gowns. Alterations speedily done. Crocheting. FREmantle 7686.

DRESS AGENCIES

"GOOD AS NEW" SHOP. Purchase modern clothing of all kinds. Ladies', gentlemen's and children's. Buyer calls all areas by appointment. Parcels by post for offer. "GOOD AS NEW" SHOP, 38 Castle Street, Luton, Bedfordshire. Luton 24118.

WE BUY GOOD MODERN LADIES WEAR: coats, dresses, suits, hats, cocktail wear; large sizes particularly required. Also furs and sheepskin coats. Cash paid, post refunded. R. DAVIS, (Dept. L), 40a North Street, Brighton.

ENTERTAINMENT

TOMMY KINSMAN. Bands ensure successful parties—Hear new Fontana dance party record. 8 Rutland Gate, SW7. KNI 5453.

BOBBY MARTIN'S ORCHESTRA for your Hunt Ball, Private Dance, etc. 125 Clarence Gate Gardens, Baker Street, NW1. AMB 4639.

ENTERTAINMENT *continued*

FOLK . . . at the 'SCOTS HOOSE' Every Wednesday & Friday, 8 p.m. -11 p.m. Cambridge Circus, Charing Cross Road, London, W.1. Members 5/-, Guest 6/-.

LANGHAM 1212/3 2323/4

JOE LOSS' AMBASSADORS ORCHESTRA

Consultants for CABARET, ORCHESTRAS, GROUPS, Etc.

JOE LOSS LTD., Morley House, Regent Street, London, W.1

DISCOTHEQUE HIRE (LONDON). Parties, night clubs, discs, jockeys supplied. From 10 guineas an evening. PUTney 4858, FRObisher 2551.

BILL SAVILL will be pleased to arrange an Orchestra of any size for your Private or Anniversary Dance, etc. 7 WINDMILL HILL, RUISLIP, MIDDLESEX. RUISLIP 6812.

MAKE THIS THE PARTY THEY'LL NEVER FORGET

NORMAN MYERS takes complete charge of all children's parties between the ages of 3-15. EVERY child will be so happy that he'll ask time and time again for Mr. Myers. Games, Films (to suit age and occasion), Presents for all (if required), plus THE best entertainment.

Write or phone:

GREVILLE FILMS
(CECIL CHAMBERS)
STRAND, W.C.2

TEM 6380, MEA 4295, MAI 7266

"Punch and Judy" and conjuring available on request.

FOR YOUR BALL OR PARTY ORCHESTRAS, Steel Bands, Beat Groups, Cabarets. Norman Jackson Agency. 35 Seafield Road, London, N11. ENT 0516.

KNUCKLES

An "In" Discothèque. Your host VIV PRINCE welcomes you with two surprises at the door – no membership and a free grill. Licensed from 9 pm-3 am. Closed Sundays. Dancing, of course! – Live Group.

19 CARLISLE STREET
(Near) SOHO SQUARE, W.1
Tel: GERrard 8171

JAZZANOVA

KEEP YOUR PARTY ALIVE WITH LIVE MUSIC

HEN 8806

EDUCATIONAL

RESIDENTIAL SECRETARIAL AND LANGUAGE COURSES
G.C.E. examinations all levels, sports facilities, delightful country near London. Apply: The Principal, Paddock Wood Finishing School, Lightwater, Surrey. Telephone: Bagshot 3252.

INTENSIVE GREGG SECRETARIAL COURSES. Evening class Wednesday. English for foreigners. Frances King Secretarial School, 1A Harrington Road, SW7. KEN 4771.

OXFORD AND COUNTY SECRETARIAL COLLEGE
34 St. Giles, Oxford
Tel. 55966
Comprehensive secretarial training including English and French shorthand, typewriting, bookkeeping and languages. Prospectus on application.

EXHIBITIONS

BRIGHTON. ROYAL PAVILION. Regency Exhibition. State and Private Apartments. Original furniture from Buckingham Palace. Banqueting display. New restorations and furnishings. Daily, 10-8 including Sundays.

FASHION DESIGNER

FREE-LANCE
Younger Set Dress Designer seeks interesting contract to collaborate with English or Overseas manufacturers. *DIANA DOE*, Northcote House, London Road, Blackwater, Camberley, Surrey.

FURS

OCELOT, LEOPARD AND MINK. A fabulous selection of these and other precious furs in many lovely styles. Catalogue on request. Personal attention of master furrier HENRY NOBLE. Part exchanges. Terms. REGent 6394. NOBLE FURS, 183 Regent Street, W1.

DO YOU HAVE A FUR PROBLEM? We pay top prices for good quality furs and we are experts in remodelling. Direct Furs & Fashions Ltd., 48 South Molton Street, London, W.1. HYDE Park 2466.

WANTED. Mink, Leopard, Ocelot and better quality garments, skins, rugs. George H. Herman (Furs) Ltd., Kingly Court, 10 Kingly Street, London, W1. Phone REGent 3804/5.

ARE YOU SELLING OR BUYING a fur coat? We can make fair cash offers and we sell near-new furs. Inquiries invited. D. Curwen, Dept. T, 7a Melcombe Street, Baker Street, NW1.

FUR HIRE

HIRE – Create a fabulous impression in real "CHINCHILLA" the world's most luxurious fur. Now added to our extensive collection of mink coats, jackets, boleros and stoles. All our furs are scientifically cleaned and fully insured. Brochure giving details sent on request. Twentieth Century Fur Hirers Limited, 10 Princes Street, Hanover Square, London, W.1. MAYfair 2711/2/3/4.

FOR THE EPICURE

SALARAD MAYONNAISE. Fresh lemon juice added. For salads, sauces and sandwiches

GARDENING

TARMACADAM and TARSPRAYING. Private Drives, Forecourts, Estate Roads, etc., resurfaced or reconstructed. STANLEY LUCAS (SLOUGH) LTD., Alexandra Road, Slough. Tel. 21279.

HAND LAUNDRIES

SAME DAY LAUNDRY SERVICE by London's finest Hand laundry. Ladies' and gentlemen's fineries collected, beautifully hand-laundered, delivered to you the same day, of course without laundry marks. Also One-day, Two-day and Postal Service. For this superb luxury service, telephone EXPRESS HAND LAUNDRY LTD. at 168 Earls Court Road, S.W.5. FRObisher 2345.

HAIRDRESSERS

XAVIER GIRALT OF GLASGOW, renowned for distinctive Coiffures, Masterly cutting, Styling with a flair, artistic Colour Rinsing and Permanent Waving to suit and enhance each individual personality. Giralt Ltd., 7 Woodside Crescent, Glasgow, C.3. DOUglas 4904 and 0045.

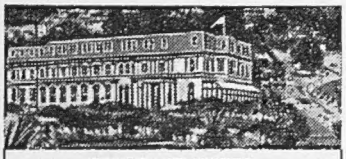
HOLIDAYS AND TRAVEL

CORNWALL. Polzeath & Port Isaac area. 4/5/6/7-berth Caravans, modern amenities. Brochure. Rosewater Caravan Park, St. Teath. Tel. St. Tudy 495.

IRELAND'S RIVER SHANNON. Privately owned 6/7 berth modern cabin cruiser for charter to experienced hirers. Write Karersee, Granville Road, Stillorgan, Co. Dublin.

HOTELS AND ACCOMMODATION

RETIRED LADIES/GENTLEMEN seeking mild winter, long stay, write NOW. Mrs. Burton, Linkfield Court Hotel, Knyveton Road, Bournemouth. Every comfort. "Once visited you will return."



BELGRAVE HOTEL
TORQUAY
welcomes you for the Summer and Autumn months. Situated in the centre of the sea front, with our own sub-tropical gardens and sun lounge, filled with house plants and tropical flowers now. Seventy really first-class rooms, many with private bath and toilet. Telephone in all rooms. Perfect food with quiet waiter service. **Tel. 24818** or write G. H. Gillin for brochure

GLOUCESTER HOTEL
WEYMOUTH
Famous since George III's reign for comfort, cuisine and "cellar." Sunnily positioned overlooking Weymouth Bay and always in season. A.A. 3 star. Tel. 404.

HOLIDAYS ABROAD

CHATEAU D'AURIBEAU
South of France
Country House – Parties in the sun. Rolling lawns, dinner and dancing on the terrace. Riding, Sailing, Golf and all Sports. Monte Carlo Casinos and private beach in the Bay of Cannes, a short drive away. (Childcare provided.) Write – Secretary, 12 Cheyne Walk, S.W.3.

INVISIBLE MENDING

INVISIBLE MENDING. Burns, tears, moth damage. Also Knitwear. QUICKSTITCH LTD., (3), Removed to 26 Carnaby Street, W.1. REGent 1140.

OFFICE REPRESENTATION

BOND STREET. Exclusive Office Address and Business Facilities including private furnished offices are available for established businesses or new promotions needing London office representation. L.O.F., 77 New Bond Street, London, W.1. HYD 3322.

PORTRAITS

ON CANVAS
Oils in Modern Individual Style
Portraits, Weddings or Other Special Occasions, Pets
FROM PHOTOGRAPHS
Sittings May Be Arranged By Appointment From 15gns
L. F. WEBB, ESQ
42 BRUDENELL ROAD
TOOTING, S.W.17
BALHAM 2278

PHOTOGRAPHS

PASSPORT PHOTOS INSTANTLY
PASSPORT PHOTO SERVICE
449 OXFORD STREET, LONDON, W1
MAYFAIR 8540 (OPPOSITE SELFRIDGES)

PRIVATE PARTY CATERING

Enjoy your own parties
For Trouble-free Entertaining
consult
COOK & BUTLER LTD
(Recognised suppliers to the Corps Diplomatique)
77 Church Road, Teddington, Middlesex
Telephone: TEDdington Lock 3932 or 2080

DISTINGUISHED CATERING for Receptions, Dinners, Cocktail Parties, etc., including Service and Hire. DEBRY LTD., 1a Beauchamp Place, S.W.3. Tel: KEN 2733. "We cater for the Connoisseur."

ENTERTAINING IN LONDON? Luxurious Mayfair and Belgravia Houses for cocktails, dances, weddings, children's parties. Catering optional. LONDON AT HOME, 6 Cadogan Lane, S.W.1 KNI 5650.

RESTAURANTS

MOBILE RESTAURANT available for any investor or large company wishing to use this type of facility. Approximate size 40 ft. x 20 ft. Has to be moved by trailer. Kitchen units include two microwave ovens. Telephone SKYport 1584.

International
DINER'S
PHRASE-BOOK

Robert F. Burgess. This unusual book is a combination of a phrase-book and a guide to the national dishes of France, Germany, Italy, Portugal and Spain. Hints on the choice of wines and on tipping are included. This handy book will be invaluable to both connoisseurs of good food and tourists with little knowledge of languages. **21/-**

MUSEUM PRESS
39 Parker Street, London, WC2

SITUATIONS WANTED

AVAILABLE IMMEDIATELY. Excellent selection Domestic Staff; Cook - generals, Cook - housekeepers, Mothers' Helps, Married Couples, Gardeners, etc.; also Children's Nannies and Governesses for positions throughout England. Under distinguished patronage. Immediate attention assured. SLOUGH EMPLOYMENT AGENCY, 30/32 William Street, Slough. Tel. 24141 (4 lines). Established 1946.

TAILORING

NEW SUITS FOR OLD. Have your favourite suit or jacket copied in a fine Worsted, Scotch, Manx or Cumberland quality tweed. Our unique copying service ensures satisfaction. Price: Suits from £14/5/- to £29/10/-. Write for patterns and particulars. REDMAYNE, 19 Wigton, Cumberland.

SHIRTS TO MEASURE from 34/6d. Wide choice of patterns from L. Garstang Ltd., 213 Preston New Road, Blackburn.

London Letters

Mini-discs

I could never understand why single records have to be so large and bulky. Their seven-inch diameter makes them difficult for storage and carrying. Now my dream of a mini-disc has come true. Italy has produced a record beautifully packaged in a sleeve, with a diameter of five inches. It plays at the usual 45 rpm

speed yet is small enough to fit into a handbag or pocket, and gives superb sound reproduction. Perhaps it won't be long before we are all buying these new mini-discs. They would save space and weight, *and* manufacturers' materials. Who knows, they might even help to bring the price of records down?

Lulu,
Oxford Street, W1

On the run

When I was in Majorca recently I stayed in an hotel where a group of typical English ladies were staying. I noticed that they glanced at me and muttered among themselves. Then one lady plucked up courage, came across to me and asked: "You *are* one of the train robbers, aren't you?" I could not resist it, so told her that I was. She was highly delighted!

Eric Yorke,
The 3 Monarchs,
The Cliffs Pavilion,
Southend

Maxi and Mini

I hope no one thinks I had anything to do with the new ankle-length maxi skirts. The blame falls heavily on Paris designer Patou. I have and always will be a mini-skirt booster, along with every other dedicated bird watcher.

MR ANDREW OLDHAM

An article entitled "Getting Away From it All" appeared in our 30 July issue describing the activities of The Hon James Baring. The article contained a statement that Mr Baring had recorded, among other groups, the Rolling Stones. We should make it clear that while the Rolling Stones have used Mr Baring's studio in the past, their sole recording manager is and always has been Mr Andrew Oldham.

Phooey on Patou and his maxi skirt.

Dale Maxey,
Abbingdon Villas, W8

Where do the pigeons go?

I am a foreign visitor in London and have found that, wherever I go, I see hundreds of pigeons. All the ones I see are either flying or sitting on the shoulders of the tourists. These beautiful birds cannot live for ever, so where do they go to die? Is there a pigeon graveyard like there are elephant ones?

Suzy Mapwepwe,
Ifield Road, W14

Parking jackpot

Why not have parking meters like fruit machines? Insert your 6d and press buttons: three cherries for one hour's parking; three bells for two hours; three plums for three hours; and three bars for the jackpot. The ultimate prize could be a parking ticket personally autographed by Barbara Castle for free parking for a day in Carlisle.

Morecambe and Wise,
Winter Gardens,
Bournemouth

Hylda in trouble

Trouble with the with-it trend in clothes, the "swinging city" label, mini-skirts and the mod clothes cult, is that it's causing me a long journey when I go out shopping. For to get the kind of skirt, blouse and shoes I need for my act, I have to travel to my birthplace: Farnworth in Lancashire. At one time there were dozens of shops there that stocked the kind of garments I needed, but now I am having difficulty.

I will soon be forced to borrow the clothes from friends in that area. Can you imagine it? "Lend us your coat, Luv! I'm making a film."

Hylda Baker,
Gaiety Theatre, Rhyl

Sauna on the cheap

Finnish sauna baths have recently been installed by local authorities in Birmingham, Wolverhampton, Sheffield and Manchester, all for public use for as little as 5s per bath. But if a person wants to have a sauna bath in London, he or she is likely to have to pay much more than that at one of the privately owned salons. Come on, let's have the capital city catch up with the rest of the country.

Peter Neale,
Sutton Coldfield, Warks

Gale force

One night last week the BBC 12.30 am weather flash went like this: "Sea area Lundy – easterly gale now ceased. Westerly gale, force 8, imminent." I wonder what happens when these two gales meet. Or is it the same gale that's gone into reverse?

Keith St John,
Hampstead, NW3

Telly melée

Lately I have been beset by the idiosyncrasies of a London television rental company. For several weeks my rented set had been giving me trouble. I frequently requested the firm to come and service the set, or, replace it with another. They seemed to have endless excuses for not being able to collect the set.

Finally, last week I decided this had gone on long enough. I stuck the set in the back of my car, drove down to the showroom and left the television set, with papers, on the pavement outside the shop. I have heard nothing more, and have temporarily given up watching television in favour of listening to BBC and Radio Luxembourg.

Dave Cash,
Ovington Square, SW3

THE POPE CONTRIBUTES TO A CHELSEA STATUE

Chelsea's admirers of Sir Thomas More are now certain that a bronze statue of him will be erected outside Chelsea Old Church. Reason for the confidence – a personal gift of £1,000 from the Pope to the Sir Thomas More Commemorative Statue Appeal.

The appeal was launched on 1 May this year with an objective of at least £1,000. Limited by lack of initial funds, the appeal began quite quietly with letters from the vicar of Chelsea Old Church to members of the congregation. Universities with special More Studies were also contacted and it is significant that not only has half the money been raised within a mere three months, but that news of the appeal rippled quite swiftly around the world and contributions have been received from America and Canada. Sir Arthur Richmond is chairman of the Appeal which includes three ex-Mayors of Chelsea, including Miss Katherine Acland who had one of Holbein's portraits of More reproduced on her mayoral card.

Chelsea is rich in More associations, and Chelsea Old Church has been chosen as the site for the prospective statue as More worshipped there, built a chapel there in which today members of his household are commemorated.

The committee plans to approach a number of artists and ask them to submit maquettes, one of which will be chosen: "Though we won't do that until we have a little more money at our disposal."

Though the Pope has given so generously, the Appeal does not have a Catholic committee; and in his letter the Pope referred both to St Thomas More and to Sir Thomas More, revealing no insistence on allegiance to a particular form. It is expected that the inscription on London's next statue will read quite plainly: Thomas More.

Subscription rates: Great Britain and Eire, 52 issues £6 10s; 26 issues £3 5s. USA, 52 issues $18.00 (£6 10s). Canada and elsewhere abroad, £6 10s. Please send orders for subscriptions, and notices of change of address, to Subscription Dept., 258 Grays Inn Road, London, WC1 (TER 3311). London Life, incorporating The Tatler, is printed by Gale & Polden Ltd., 28 Craven Street, London, WC2, at the Wellington Press, Aldershot, Hants. London Life is published by Illustrated Newspapers Ltd., Elm

People who like the best keep Long Life in the home.

Long Life isn't brewed like an ordinary beer—it's brewed longer by deep-fermentation to capture the ultimate in flavour and satisfaction. And Long Life stays that way, too—at its peak till the very moment you open the can at home, pour and drink.

You pay a few pennies extra for Long Life—but you get one of the world's finest beers. Take home a 6-pack today.

The only beer brewed specially for the home

By Appointment to Her Majesty The Queen, Scotch Whisky Distillers, John Walker & Sons, Ltd.

THE QUEEN'S AWARD TO INDUSTRY 1966

Johnnie Walker–strictly for whisky drinkers

How to cast a spell

Prepare your props like a professional. Get ready some easy chairs, a couple of low tables, several empty glasses, and a square bottle of Johnnie Walker.

As soon as your guests arrive, pour a generous nip into each glass. Then settle back and enjoy the magic. Abracadabra!